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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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DECEMBER 1 1925

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Arioso F. J. S. Bach. (Novello, Book 12, p. 112; Augener, p. 1178;
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Prelude, Fugue, and Variation, Op. 18, César Franck. No. 3 of Six
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Land of my fathers
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THE PROBLEM OF INTERPRETATION: WITH SPECIAL REFERENCE TO SONG

BY ERIK BREWERTON

Interpretation in music is one manifestation of that individualism which lay at the heart of the romantic movement. When an artist claims to say what he likes in his own way, when he regards the search for self-expression as the Alpha and Omega of his mission in life, he becomes a romantic composer if he creates music, and a romantic interpreter if he reproduces it. Without the growth of this essential individualism we should have heard very little of interpretation in the world of music. When we think of the performances of a Liszt or of a Rubinstein, for example, in comparison with the earlier style of playing associated with the names of Clementi and Mozart, we are conscious of a pungency of difference which cannot be accounted for on merely technical grounds.

Whatever be the ultimate value of this claim to compose and reproduce music as the musician in each case thinks fit, it has had the support of the public, which is itself romantic in its interest in persons rather than in things, in its demand for novelty and in its taste for strong sensations. In other words, the demand for interest, to the exclusion of such ideas as pleasure or truth or beauty, comes to mean the insurgence of the individual who takes things up and makes them part of himself, infusing them with his own life until he is tired of them and sheds them as a tree its leaves. The interpreter believes that what is right and proper in general may be disregarded by some, if they are strong enough to assert themselves and convince their audience. He takes short views—those of a career—and he instinctively stretches out his hands to the flames of his own kindling. The interpreter tends to exploit music for his own advantage, as many an actor exploits a play, and, gifted with a personality, he succeeds so long as the public betrays almost as languid an interest in the name of the composer as in that of the playwright. The interpreter is a showman who decks himself in borrowed plumes. He stakes all on an immediate impression. This is the service he would say that he renders for the applause he receives—that he conducts thousands to the shrines of a Mozart, a Beethoven, a Chopin, who, left to themselves, might never make these pilgrimages at all. It is useless to deny that he is a most important and influential person. He has the prevailing charm of the child with its irresponsibility and disposition to tell lies. This only means that he is an artist like his elder

brother, the composer, with a smaller sphere to work in, but with more liberty and more immediate success. Although children are charming, their evidence is admitted to be so seriously warped by their imagination as to be of little or of no value in a law-court, and how to make artists—the children who seldom grow up—responsible, is a problem which troubled Plato so much that he had, much against his will, to debar them from entrance to his ideal state of society.

In spite of what de Vigny eloquently claimed for the poet, and Liszt, following him, for the musician, there will always be a deep-seated reluctance to allow these 'music-makers' and 'dreamers of dreams' to give laws to the world with the authority of a *chef d'orchestre*. The romantic artist, transported by his inspiration, forgets that what he would like to impose on all is only his own private dream—that his vision has no overwhelming superiority over the more humble insight of others. From the composer as from the poet, we demand more than inspiration, just as from the performer and the actor we demand more than temperament. With the creative artist it is not so much his inspiration that matters, as what he says under its influence; with him who reproduces the work of others, not so much his temperament as the value of his reproduction. No critic could dogmatically pronounce on the right way to play a Beethoven Sonata or a Shakespearean rôle, but there are certain ways of playing them which a critic might pronounce emphatically wrong. If he may not do this, then art and its appreciation collapse; art, with more pleasure in it, being like the business of life, a matter of making choices, and choice implies exclusion.

The true musician is seldom conscious of that power of interpretation which is often attributed to him. He would resent the idea of being congratulated on his powers, because he would feel that he is not exerting himself so much as submitting himself to the composer he admires. The more intimately acquainted he is with the composer, the less is he conscious of himself. The dozen songs of Schubert he sings represent the hundred in which he has steeped his sensibility. Art is long, and a man might be a great Beethoven player and only play six of the Sonatas.

The expressiveness of a work of art grows and thrives on the imagination of a sensitive public. 'Piece out our imperfections with your thoughts' is what others besides Shakespeare might say. It is the work which the performer does for the composer, which the audience does for both composer and performer. But there should never be a doubt as regards the primacy of the composer, never a suggestion that the performer or listener is indulging himself at the expense of another. It is perhaps due to our lack of a national spirit in music, springing from the soil, as in Russia, or from the best traditions of Germany, that the names of great composers do

not warm us with a vigilant and cherishing affection. Wherever this feeling runs strong we ought to hear less of the performer's originality, temperament, and powers of interpretation, because we should expect a high seriousness in all he undertook, and, recognising it, should respect him more, though we talked about him less.

The musician, like the poet, interprets life and ennobles it thereby. He does this through a powerful instinct there is no need to attempt to examine here. But great things are often put to little uses, and interpretation, which in its highest sense is merely the scope of every artist, is often confined nowadays to a wanton emotionalism on the one hand and to a narrow intellectuality on the other.

It is noticeable in Mr. Plunket Greene's book on 'Interpretation in Song' that his shrewd and acute remarks are the more welcome as the music considered is the less great. What is excellent in Stanford's 'Crow' is irritating in Schubert's 'Doppelgänger.' Great music cannot be intellectualised. Certain characteristic songs may be, because here we can afford to treat the claims of music lightly. The question suggested after reading each of these analyses the author is so fond of giving is, 'Will all this enable one to sing the song?' The answer naturally comes, 'One must feel the song first through the music.' But when the song is felt in this complete and direct manner the detailed analysis is not only forgotten in the stress of the emotion, but henceforth inapplicable. There are 'reasons of the heart,' as Pascal reminded the logicians of his day, and a climax in music which is not made from the heart, but is merely an effect dictated and elaborated from the head, lacks the true ring of good metal. These instructions on 'How to sing a song' may convey many useful hints as regards details that are sometimes overlooked, but in the main, songs must convince of themselves, and need no sponsor to introduce them to some one who then takes upon himself to act as their interpreter. An actor might carry us away with his Hamlet or Macbeth, but if he wrote a series of articles explaining how he acted these parts—as Poe in an essay professed to explain how he wrote 'The Raven'—we should no doubt be interested but unconvinced, for we should know that it was what he left unexplained that moved us in his acting. The result of this growing intellectualising of art which stands in such contrast with the spirit of the earlier 'Romantics' is to degrade the artist to the level of the craftsman. The craftsman may interest and delight us, but he does not carry us away. Studying a Schubert song as a problem, classifying it, resolving it, pruning away everything in the matter of rhythm or of diction which may offend the taste, will never re-create it. Only the musical imagination can do this, and it is impossible to analyse such a power, any more than we can analyse the charm of Pachelbel's playing. It was such a mistaken attitude that Liszt exposed when he wrote of some famous operatic singer of his day:

Tout est bien appris; rien n'est spontanément créé. On trouve presque toujours que cela est bien; on ne sent presque jamais que cela est beau.

It is not surprising, therefore, that one who is convinced that song is music and must in the end be judged on the same parity as all other music will find songs mentioned in this book on interpretation, which are not of great musical importance, and secondly, will complain that some of the author's remarks assume a very paradoxical appearance. As grounds for this later grievance the author permits himself to say, of 'Der Doppelgänger' and of Schumann's 'Er, der herrlichste von Allen,' 'This song is entirely musical in its effects. It is in this respect the exact opposite of "Der Doppelgänger." A song must stand or fall as music. We are not dealing with any outlandish form of entertainment such as a musically accompanied recitation in the style of Schumann or of Grieg, nor even with an extract from an opera in the advanced style of 'Pelléas et Mélisande.' Both are songs; and to select them for their merits as such and then to say that one is less musical than the other is paradoxical. No pianist would think of saying that a Chopin Polonaise or Scherzo is less musical, being less melodic, than a Chopin Nocturne. Is Handel's recit., 'Deeper and deeper still,' less musical than the air, 'Waft her, angels,' that follows it? When a writer warns the singer against making 'purely musical effects,' he surely means simply that the singer should not make the wrong musical effects. When he contrasts 'Der Doppelgänger' with 'Er, der herrlichste von Allen,' he surely means that each has its own character. A singer would probably succeed better in the one than in the other because one would appeal to him more than the other. But that there is any radical difference between them, or that those who preferred 'Er, der herrlichste von Allen' were more musical than those who preferred 'Der Doppelgänger,' which the author claims to be 'the greatest song in the world,' it is difficult to see. If song is partly literature, partly drama, and partly music, it is a sorry hybrid, and it is obviously better to read literature, hear pure instrumental music, and visit the theatre for the drama. And this is what intellectual singers more or less imply.

Song can be a genuine form of art only when it lifts the words into a new world where they have a new life. Only by the absorption of the words into music can the song escape being a hybrid, the fate of opera. Just as Berlioz was the first to demoralise the symphony, introducing impurities into its system which some modern composers such as Glazounov have endeavoured to expel, so Wagner and his disciples degraded singing, robbing it of melody, confining it with merciless consistency to the words, making it heavy, unlyrical, and tedious. To have done this for something which we associate with the birds, the open air, and all that is free and noble and spontaneous, required extraordinary abilities.

It is difficult to believe that singing could ever be made tedious, but 'Tannhäuser' made it so. Now, in the interests of 'dramatic truth,' it is common to hear phrases broken up, sobbs, shouts, and speech interpolated, a monotonous declamation adapted, a sensitive instrument abused. There is some truth in Nietzsche's caustic remark, 'Wagner is only sung by ruined voices; they are more dramatic.' With a Schubert Sonata the pianist has only the notes. They are sufficient for him, and he feels no call to dredge the composer's life for some dramatic episode to guide him in his playing. With one of his great songs the music is equally sufficient. The singer is more likely to give the opening phrase of 'The Wanderer' impressively by a sympathetic surrender to the introduction on the pianoforte than by thinking of the meaning of the first words of the poem. What Schubert thought of—if he thought of anything—is not our concern. In such songs he has left us something just as satisfying and supreme as in his best instrumental music. Through him and a few others who by their native genius have realised a distinct form of art, and not merely superimposed one art on another, the musician can leave the orchestra, the violin, or the pianoforte and take up song without stooping.

I recollect hearing a composer last year adjudicating on the performance of one of his choral compositions. In his remarks he spoke of the power music had of bringing out the hidden beauties of certain words, and he instanced 'pearl' and 'gold' which occurred in the piece he had set to music. He might have said with more truth that music invests words with beauty of its own exceeding power, as art in general adds a splendour and dignity to our lives. Music does not follow words; it transfigures them. Anyone can test this assertion by reading the poem over before he knows the music and afterwards when he has responded to it. It is by no means fantastic, for example, to say that Schumann has exalted the poet Heine, giving him a greater power and range. To dot the *fs* and cross the *fs* of the poem, to trot along by its side with dog-like fidelity; how many composers we have who aim at just this—and succeed! As from the speaking voice words sometimes come with a charm or pathos which gives a kind of ulterior value to their literal significance, so music has a power which makes it impossible to read certain poems without recalling notes that have enshrined them, makes it impossible to read Goethe's 'Kennst du das Land' without recalling the nostalgic opening phrase of Liszt's setting, or W. Müller's 'Das Wandern ist des Müllers Lust' without falling a victim to Schubert, or Heyse's 'Murmeldes Lüftchen' without echoing Jensen's sweet strain. Good poems, the musician will confess, but better songs!

It is refreshing, when speculations such as the foregoing are nearing deep waters, to find precisely the opposite opinion developed by the French editor and critic, M. Chantavoine, in his book, 'De Couperin à Debussy.' In his introductory

essay he is emphatic that the character of French music is inherited from the primitive 'chanson,' where it is the aim of the music to follow the words in every twist and turn of their course. From this endeavour and achievement he deduces the general unpopularity of instrumental music in France—*peu goûtée*, as he says—and points out the constant presence in it of verbal, pictorial, and intellectual preoccupations, as may be illustrated from early days in the curious titles Couperin gave to the pieces he composed for the clavecin. The author is not slow to demonstrate the advantage of such a keenly alert, nimble, intelligent, and adaptable music, but he admits that these qualities are only compensations, though great compensations, for something weak, thin, and anæmic in French melody, which lacks both the richness of Italian and the capacity for development of German melody. French music so critical, interesting, and ductile, has not, according to M. Chantavoine, a strong, vigorous life of its own. It neither lives, nor is loved, for itself, and therefore easily suffers from the invasion of foreign elements. It remains analytical music, always tributary to some thought, gesture, or action, which it seeks to emphasise or evoke. Such a view makes it quite clear that this music cannot be approached from the same angle of appreciation as Italian, German, or English music. For the foreigner it will retain the attractions and the drawbacks of the exceptional. Its art-song should be of a very different order from that of other countries—notably from that of Germany, which owes so much to Schubert and Schumann, instrumental composers of songs to this extent, that it is impossible to admire their best songs without having an admiration for instrumental music also; and Liszt nobly vindicated this view in making his famous Schubert transcriptions. When we read:

La musique instrumentale réussit peu en France, elle n'amuse pas les Français; il leur faut du chant, une musique où, tandis que les notes plaisent à l'oreille, des mots sollicitent l'esprit. Dans la musique purement instrumentale l'intelligence perd pied et le Français a l'horreur de ne pas comprendre—

we feel that it is only necessary to translate such a book as 'Interpretation in Song' into French, and read it overlooking a boulevard in Paris, to endorse everything within its pages.

Meanwhile we remain in solid England, and are forced to the conclusion that the French, like other peoples, have the defects of their qualities. It is unfortunate that instrumental and vocal music have not, with them, achieved a more lasting and favourable *rapprochement*. For to their mind there is evidently something quite pointed and invidious in the antithesis we often hear expressed in common parlance, 'music and singing.' Or, if 'music should be song,' as Chopin once declared, we must add that song should also be music. If this were so, an otherwise excellent Italian writer, Roberto Bracco, would not have been moved to write a perfectly sincere eulogium on the romances of Tosti.

In the long run, the reluctance our vocalists often betray to sing good songs is due not so much to a lack of intelligence as to a lack of musical sensibility, or at any rate to a lack of trust in it. There is the musical side of the imagination, just as there is the poetical and the pictorial. The better a man sings his Schubert, the better he will sing his Handel, and *vice versa*. Both wrote for musical people, and if species differ in music, the genus remains the same. The singer who finds no joy in a sonata, or the instrumentalist who is untouched by a song, is a defective. The message which comes through the artist and arouses an answering thrill in the breast of the listener is the same message in the sonata and in the song. It can neither be analysed by the critic nor superimposed on the notes by the performer. When there, it is there like light, and gives the musician certain inalienable powers which may be abused, but are none the less real, privileges of true breeding, and authentic signs.

The usurpation of aesthetics over art, of the craftsman over the artist, of the interpreter over the creator, augurs ill for the instincts of the generation which allows and encourages it. When music is abandoned to the mercies of the busy and curious intellect, many must share the resentment of the Greeks when Socrates set about to convert into a science what to them was the art of life—a profound feeling of alarm and irritation.

A POSTSCRIPT TO A 'MUSICAL CRITIC'S HOLIDAY'

BY ERNEST NEWMAN

(Concluded from November number, page 981.)

III.

When I began this 'Postscript' I intended to discuss at length the question raised by Mr. Evans of objectivity in criticism, but as I cannot inflict myself indefinitely on the Editor and the readers of the *Musical Times*, I must reserve for another occasion the bulk of what I had proposed to say on that subject. Perhaps I may be allowed a personal explanation on one or two points. After what I said in the first of these articles, it should be unnecessary for me to add that in my discussion (in 'A Musical Critic's Holiday') of the problems of objectivity *v.* subjectivity in criticism, consistency of opinion over a number of years, and so on, I was not, as Mr. Evans seems to imagine, claiming certitude for either my own principles (if I have any) or my own practice, but arguing a certain case. On the problem of objectivity and subjectivity there is a vast amount to be said on both sides, and so far am I from supposing that I know what the solution of the problem is, that I was secretly rather glad when circumstances put it out of my power to go on with the consideration of it. One or two reviewers have quite rightly pointed out that an apparent promise, in the early part of the book, to

take up the question of objectivity in criticism later is not fulfilled. The truth is that the writing of the book was several times interrupted by ill-health and by other work, and, finally, for some five or six months, by my visit to America. Three-fourths of it had been in the printer's hands for months before the concluding sections were written. When I came to write these, and I considered taking up the thread I had abandoned, I found not only that it was impossible to take it up again without running on to an inordinate length, but that the more I thought about the problem the more thinking it seemed to call for. In the end, the promise to take up again the question of objective criticism had to be left unredeemed, it being impossible then to alter the earlier pages of the book, which had been long in type.

I only trouble the reader with these personal details to assure him, and, I hope, to convince Mr. Evans also, that I am very far indeed from imagining I can see light at the end of the dark tunnel in which this age-long controversy of subjective and objective is carried on. I have let my Imaginary Critic point out certain fallacies in the subjective theory; and Mr. Evans has in turn pointed out certain fallacies in the objective theory; and the list might be almost indefinitely extended on both sides of the case. One thing, however, seems to me to be tolerably certain. When two people allege diametrically opposite things, they cannot both be right. Now what does 'right' mean in musical criticism? In the last resort, in art or anything else, it can mean only what the vast majority of people think, not because they have any reasons for wanting to think it, but because the logic of things has forced them to do so. We have no real ground for declaring positively that Shakespeare is a greater poet than Longfellow, except that practically every one who cares for poetry thinks he is. There are no doubt people who prefer Longfellow to Shakespeare; and if the two camps were about equal in numbers we should be compelled to admit that the one side was about as likely to be right as the other. But the numbers are so overwhelmingly the greater on the one side that we have no hesitation in saying that the Shakespearians are right and the Longfellowians wrong.

The antithesis here is an extreme one. The case becomes more difficult when it is contemporary art that is in question. Which of us, when dealing with this art, is entitled to claim that he is right and those who differ from him wrong? Right and wrong have surely no certain meaning except as applied to centuries, or at least generations, of opinion; therefore to claim that we are right and the others wrong is to claim for ourselves the gift of prophecy. If anyone tells me that Vogler's music is more vital than Beethoven's, I take the liberty to laugh at him, because my own experience in the matter is confirmed by that of millions of other people during the last hundred years. I cannot say at the moment whether in their own day there were

people who regarded Vogler as being the equal of Beethoven. I have not looked into the records, but I do know there were people—Weber was one of them—who thought Vogler a man of the future. Had I told Weber, in 1820, that he was wrong on this point, he would probably have asked me heatedly who the devil I thought I was to say I was right and he was wrong on a matter of opinion; and he would have had some justification for doing so. It is time that has proved the Beethovenians to have been right and the Voglerians to have been wrong.

Apply this now to present-day conditions. If a man chooses to say that Milhaud is a greater composer than Elgar, who can gainsay him? It means only that he prefers the Milhaud flavour to the Elgar flavour; and there is not the slightest reason why he should not do so, just as there is no reason why he should not prefer burgundy to sauterne. It is the expression of a purely personal preference, of a personal constitution of the palate and a personal state of the digestion—a matter of diet, in fact, about which it is futile to quarrel, for in art, as in life, each man must be allowed to eat what he likes best and what best agrees with him. It is time that will decide whether Elgar matters more than Milhaud, just as it is time that has decided that Beethoven matters a good deal and Vogler not at all. We no longer say of a man who in 1830 preferred some inferior French composer to Berlioz that these things are all a matter of subjective taste, and that nobody is objectively 'right' and nobody 'wrong.' We say quite positively that such a man was wrong, and we are entitled to say so because, and only because, time has shown him to be wrong. This brings us round again, it will be seen, to something like an objective standard; by 'time' we mean the pressure upon the consciousness of the vast majority of a certain logic inherent in things.

But the passion for prophecy is ineradicable in us: each of us tries to strengthen himself in his opinion of his contemporaries by persuading himself that the Great Assize of the future will think as he thinks. To keep on merely shouting party or personal cries at each other is worthy only of school-boys or clansmen; and it was because I was tired of this absurdity that, in my book, I tried to find out whether some light on our present problems could not be thrown by the past. For the problems of judgment in our day are essentially no different from those in previous periods. We know just where previous periods were right and where wrong; is it not possible, then, to derive from a study of the past some guiding principles, if only negative ones, for our own practice? But for A and B to bellow contrary cocksure affirmations at each other without giving any reasons why the personal taste of the one should be accepted more than that of the other is quite puerile.

Some months ago, Mr. Cecil Gray published a volume on contemporary composers in which, I understand, he laid it down that my own opinions

were 'generally wrong.' The book appeared during my absence in America, and so did not come to me for review. It would, indeed, have been an exceedingly difficult task for me to review it: for if I had ventured to disagree with Mr. Gray on any point, then, on his own admission, I should have been wrong, while if I had agreed with him, that would automatically have put *him* in the wrong. I cannot imagine a reviewer to be in a position of greater embarrassment. The only review of Mr. Gray's book that I read was a short but decisive one by M. André Cœuroy, in *La Revue Musicale*, and this was very interesting to me because of the light it seemed to throw on subjective criticism:

This book [said M. Cœuroy] does not bore you for a moment, and is often amusing: the author thinks he is a Ravachol, and is only a Homais.* All the commonplace of the small bourgeois musician are to be met with here.

M. Cœuroy then gives the reader a hint of what Mr. Gray's opinions are on Stravinsky, Ravel, the French school in general, the 'Six,' &c. He finds Mr. Gray's innocence and energy 'very sympathetic':

What is less so is that this book, which, to judge by its title, is a survey of contemporary music, devotes whole chapters to Strauss, Delius, Elgar, Debussy, Ravel, Stravinsky, Scriabin, Schönberg, Sibelius, Bartók, Busoni, van Dieren, contains three pages on Puccini, and does not even mention the name of Fauré. However, no great harm is done, for no one will take this comical little book seriously.

Now I am not to be understood as agreeing with everything that M. Cœuroy says. I have read various articles of his, and, able writer as he is, on most matters I think I should be more in agreement with Mr. Gray—if the latter can bear the shock of my saying so. I quote the review only to show the absurdity and the tiresomeness of merely subjective criticism. Mr. Gray could not be more convinced that he is right and M. Cœuroy wrong than the latter is that *he* is right and Mr. Gray wrong on any point on which the two disagree. What for Mr. Gray is an apodictic certainty is for M. Cœuroy merely comical. In our school-days we used to be invited to try to imagine what would happen if an irresistible force were to meet an immovable body. Our awe at the possible result is nothing to what we feel when the irresistible force is itself an immovable body, and the immovable body another irresistible force, as is the case when two subjective critics lay down the law to each other. Can it be wondered at that the public, tired of all this dogmatic confrontation of one purely personal opinion by another, gives up reading musical criticism as a pure farce that, so to speak, cannot be taken seriously?

* The stupid chemist, the type of the self-satisfied bourgeois, in 'Madame Bovary.'

I make no claim to be any less absurd than my colleagues. I too, in my younger days, suffered from a superiority complex, and thought, like Mr. Gray, that the mere fact that anyone differed from me on a point of art proved him to be wrong. One becomes less confident as one grows older, more inclined to leave to the next generation but two the business of settling who has been right and who wrong in this matter or that. All we can venture to be fairly sure of is that though individuals may be wrong in their judgment of contemporary musical values, the community as a whole is right; the extremes cancel each other out, leaving the commonsense of the majority in permanent possession. This conclusion, I know, is unpalatable to the gentlemen who constitute the extremes, but after hearing all they have to say my original opinion, based as it was on a study of the past, remains undisturbed. Once more let me say that it is only by an anatomy of the dead past that we can hope to get any light upon the perplexing present; there is nothing we can think or say that was not thought or said by our ancestors in the same line of business. Mr. Evans, with his usual passion for ignoring facts and painting pretty but fantastic pictures, divides the critics into two neat parcels, one—a very small one—of 'progressives,' the other—a very large one—of 'reactionaries':

One type [he says] clings tenaciously to what is, and therefore dedicates itself to the past, or, at most, to such composers of more recent date in whom the inventive element is not paramount. The other is curious as to what may be, and on the alert for all that offers a hope, however faint, of growth and development.

And so on and so on. It is a pretty picture, but it is based upon a complacent ignorance of the facts, both present and historic. Some of the 'alert' minds of the past prided themselves on their 'alertness' as much as Mr. Evans prides himself on his; but we can see now that their 'alertness' did not guarantee their wisdom in the matter of critical judgment. We call some of these people reactionaries now; to themselves, however, they were the progressives of their time. I cannot give the evidence in detail here. It is a subject for a book rather than an article; but evidence in plenty can be found by any one who, instead of repeating the current *clichés* about the mistakes of the critics of the past, will take the trouble to get a first-hand acquaintance with the facts. We call Chorley a reactionary, but in his own opinion he was a progressive. He saw Rossini as the daring innovator who was carrying opera to heights hitherto undreamed of, and the new German school as people who, if they had their way, would ruin opera. Chorley was no fool, let me repeat; when we get inside his mind, and also manage to place ourselves at the point of view—or one of the points of view—of his epoch, we see that he thought as hard, and, in his way, as logically, about the problems of his day as any of us are doing about the problems of ours. The trouble has been simply that the commanding genius of Wagner in his great period completely

altered all the factors of the problem.* One of the points I have tried to establish in my book is that all the theories, all the calculations of a period are liable to be upset by the coming of a genius who himself is incalculable, something that cannot possibly be deduced from the general trend of the art at the time—an explosive force after whose coming music will never be the same again, and who consequently makes the problems of his age bear a very different look to posterity from what they bore to the men of that age. I suggest that the history of previous phenomena of this kind should teach us a lesson in prudence and humility.

To this it may be objected that the 'alert' minds that picked out Wagner have justified themselves. I would counter this by saying that equally 'alert' minds have gone lamentably wrong, and, believing themselves to be the daring progressives of the day, exist for us now only as melancholy warnings against the vanity of prophesying. Suppose I were to tell of a composer of the 19th century who was described by his admirers as the greatest dramatic composer the world had ever seen; a master of expression; the creator of heart-searching melodies; the man who for the first time in the history of music, had made opera a contemporary art, i.e., one that voiced the thoughts, the moods, the aspirations of the best intelligence of the day; the man who, in his restless quest for perfection, found it necessary to break all the older moulds and forge a new dramatic instrument for himself; a composer so far in advance of his time that he had to watch in person over every detail of the production of his operas, and create a new type of singer and actor to bring out all the subtlety there was in his music; a composer whose glory would assuredly grow from generation to generation. Suppose I were to ask the reader to guess the name of this marvellous composer. He would almost certainly reply, 'Wagner.' He would be wrong; it was Meyerbeer. Practically everything that is now said in praise of Wagner was at one time said of him also. It was not do to sneer at the writers who said it; they were quite as intelligent, quite as well-informed as the critics of to-day. We must once more try to place ourselves at their point of view. They surveyed the past and the present, and from them forecasted the future; that they were not the ignorant muses that modern criticism is inclined to see in them is evidenced by the fact that so fastidious a musician as Chopin could say that Meyerbeer had

* It is constantly forgotten by modern writers upon this subject that they and the earlier critics of Wagner are really talking about two quite different Wagners. The Wagner that most of the earlier critics treated so critically—and quite rightly in some respects—was the Wagner of the first period, Schumann, for instance, having nothing of Wagner's later than 'Tannhäuser.' People to-day generally realise that no new opera of Wagner's was produced between 'Lohengrin' in 1850 and 'Tristan' in 1865. The 'Meistersinger' followed in 1868. All the earlier critics had to go upon, then, were the operas of his youth *plus* his confused and confusing prose works, which I am convinced from a study of the documents of the time were the chief agent in arousing opposition to him. Their arrogance especially irritated many readers. It was only with the superb operas of his later period that Wagner justified himself; and we cannot blame the critics of the mid-century for not foreseeing that the muddled theoretician of the 'Lohengrin' period would develop into the superb practitioner of a decade later. The reader should constantly bear these details in his mind when he is reading quotations arbitrarily selected to show how wrong 'the critics' were about Wagner.

made himself immortal' with 'Robert the Devil.' Had Wagner never been born, perhaps we should still be seeing in Meyerbeer something of the great man he was for his contemporaries. The trouble has simply been that the Wagner dynamite charge has blown that old world of opera sky-high; and the Meyerbeer partisans who plumed themselves on being the progressives of their day now seem to possess the progressiveness only of the crab. Again I suggest the necessity for humility and caution. We are all 'alert,' in that we are all keen to know what is going on around us in music; but to succumb to the vanity of calling ourselves 'progressives' is to claim a foreknowledge of the musical history of the next fifty years or so. Only our posterity can say whether our activities have meant progress or not—the progress as distinct from fermentation. The tendencies that we imagine to be progressive may prove to be really no more progressive than those of Rossini and Meyerbeer were; they may all be put in the lumber-room by some man of high genius, like Wagner, whose coming no one can predict.

But I must stop. The subject is infinite. I have no desire to dogmatise; I suggest only doubts and lines of inquiry. It is impossible to spend one's life in the practice of criticism without arriving at a feeling of doubt about it all; but it is also impossible to go on doing one's work in doubt as to the fundamental principles of it. May I suggest once more that it is only from an anatomy of the music and the criticism of the past that we can derive any principles at all (and those, perhaps, mostly only negative), and urge upon some student with the necessary leisure the desirability of writing a carefully documented history of musical opinion?

THE CORPORACON FOR REGULATEING THE ART AND SCIENCE OF MUSIQUE'

BY JEFFREY MARK

It has often seemed to me that artists do not sufficiently emphasise the professional nature of their activities. There is something of art in every profession, but little of profession in any art. (Here, of course, I am using 'profession' in the strict sense of the word. I am not thinking, for instance, of 'professional' musicians.) The actual difference between a profession and an art is that the first *professes* its direct usefulness to the community, and insists, therefore, on a scheme for the support of its individual members, whereas artists are simply content to 'go on,' and occasionally appeal for interest and reward. Doctors and lawyers, for instance, have imposed themselves on humanity at large in a truly remarkable manner. They have managed to persuade people outside the mystery of their practice that what they do is absolutely necessary for their safety and comfort. What is more, they have an organization behind them which, although it disdains to use the more ordinary methods

of advertisement, is yet able to persuade us to a conviction about anything else it can possibly conceive as 'necessary' or 'beneficial.'

Musicians would benefit considerably, in material matters, if only they would adopt some of the methods of the lawyers and doctors. I do not recommend that they should do so, but only say that this would be the result. Even if they began to insist on the dignity of their profession, and, among other things, to cut away all musical quacks and cheap-jacks from the sacred circle of qualified practitioners, it is fairly certain that the best of musicians would still remain outside that circle.

This preamble, irrelevant as it may seem, will serve to bring to notice a 17th-century effort in this direction, evidences of which I came across in the British Museum (Harleian MSS. 1911), about a year ago. This is a book of Minutes relating to the meetings of 'The Corporacon for Regulateing the Art and Science of Musique,' re-founded, apparently, by Charles I., and containing direct evidence of its activities intermittently between 1661 and 1679.

The intention behind the work of the Corporation was no new one. The unattached minstrel had been a problem for two or three centuries. As early as 1469, Edward IV., finding that all sorts of greasy knaves were earning good livings under the colour of his own livery, established a Guild of Minstrels to restrain all unqualified songsters and instrumentalists, and insisting that all such should practise at home until they were considered sufficiently expert. When they attained to the pass standard, they were admitted to the Guild on payment of 3s. 4d. Similarly, the series of severe ordinances against strolling players, minstrels, tumblers, and the like, culminating in the famous Act of Elizabeth classing them as 'rogues, vagabonds, and sturdy beggars,' was not only designed as a necessary measure for the public safety, but was brought about to some extent, at least, by pressure from the professional classes of musicians, whose fears for the dignity of their profession were strengthened (as in the case of the doctors and lawyers to-day) by the more powerful contingency that these nondescripts were capable of influencing the security of their own livelihood.

It would be interesting to trace the various stages in the struggle between licensed and unlicensed musicians, and to determine to what extent music was professionally developed between, say, 1300 and 1700. Much of the evidence as to minstrel guilds, town waits, and the various bodies of private (*i.e.*, noblemen's) musicians will be found in E. K. Chambers's 'The Mediaeval Stage' (vol. i, chap. 3). Here it will be sufficient to say that a good deal was done in this direction even before 1469, and that everything points to a conclusion that Edward's Guild continued its existence, intermittently and in rather a vague way, right up to the time of Charles I., when the Corporacon was definitely re-founded.

I have not been able to find anything (indeed I have not looked) as to the doings of the new

Corporation before 1660. Perhaps this is just as well, as I can see already that an account of its activities even in Charles II.'s time will take up a good deal of space.

It is interesting to note, at the outset, that Edward IV.'s original foundation—a Marshal, two Wardens, and an Assistant—still holds good in Charles's Corporation, the only difference being an increase to five, six, or more in the number of Assistants. This in itself is fair evidence as to some sort of continuity. The first date under which Minutes are recorded is October 21, 1661, and from then until July 12, 1664, they are signed by the Marshal only, Nicholas Lanier (who received his appointment under Charles I.), or by (Captain) Henry Cooke (Deputy-Marshall). There is a gap between this early date and June 24, 1662, when it was

... ordered that John Hingston and George Hudson are chosen Wardens . . . (and that) Assistants shall pay five pounds for their Admission.

It is evident either that the Corporation met at irregular intervals, or that Minutes were taken haphazardly, or perhaps only when business of some importance was transacted. The meetings for the most part would seem to have been

... holden at Durham Yeard in the Strand in the County of Midd.,

as appears in an entry:

Upon the 31st day of August in the nineteenth year of our Sovereigne Lord King Charles the Second;

although on two occasions they were 'holden in Yorke buildings,' and on two others 'at y^e 3 tunns Talvern.'

The third record of a meeting is on June 27, 1662, while on October 28, 1662:

Henry Cooke, Charles Colman, Christopher Gibbons, Matthew Lock [were] nominated Assistants.

On October 23, it was decided that

... Thomas Lanier be chosen and admitted Assistant in the Roome and place of Henry Lawes deceased.

The next meeting recorded is on January 13, 1663, and a week later we come across the first evidence of the Corporation's disciplinary activities, when it was

... ordered that Edward Sadler for his insufficiency in the Art of Musique be from Henceforward Silenced and disabled from the Exercise of any kinde in publique houses or meetings:

—which would seem to indicate that the officers took a very wide view of their activities. Other cases, however, had already been dealt with, or at any rate summoned to appear before them, for under the same date it was

... ordered that John Gardner be fined for his non appearance the sum of four shillings, and John Howard and John Mosse the sum of five shillings each of them.

On February 3, the Corporation's activities in this connection were increased, and one member

of a respectable family of organists (Wanlesse*) came under its censure rather heavily, when it was

... ordered by the Marshall, Wardens and Assistants of the Art and Science of Musique that Joseph Galloway, John Howard, Thomas Wanlesse, and Thomas [Hegel?] be and are hearby fined for their non appearance upon sumons three poundes each person.

Evidently about this time the officers began to feel the strain of controlling such offenders too much for them, for at the same meeting it was resolved

... that Mr. Richard Graham be ordered their Solisotter at Law to be employed from tyme to tyme accordingly as there shall be occasion for him.

Possibly the hiring of the new 'Solisotter' had some effect, for a fortnight later (February 17) we find the refractory Mosse under a still more ponderable indictment:

Ordered by the Marshall, Wardens and Assistants for Regulateing of those that doo use, exercise or teach Musique that John Mosse of London: for his contempt in not appearing before them upon severall sumons be and is hearby find the sum of three poundes.

A meeting is recorded on February 24, then there is a sudden gap until November 16, when, no doubt, the winter sessions began. On November 24, it is noted that

Whereas Symon Hopper one of the Assistants to the Corporacon of Musique, surrenders his Interest in the same, it is ordered that John Bannister be and is hearby elected to his Roome and place.

Meetings were continued through December 1 and 15, and then held over into the New Year, when, on January 13, 1664, it was ordered that

... Matthew Lock, Chr. Gibbons, Doct^r Charles Colman and William Gregory . . . do come to the Chamber at Durham Yeard on Tewsday next at too of the Clock in the Afternoon and to bring each of them four poundes or to show cause to the Contrary.

Evidently then, as now, subscriptions were very hard to gather in, for on March 23 we find a resolution to the effect that

... those of the said Corporacon that have not paid in their five poundes a man do bring it each of them on Wensday next for the use of the Coporacon . . . and if any faile the Corp. . . do proceed to an election of others in his or there Roomes and places.

On March 1, it had already been decided that

... their be a peticon drawne and presented to the Kings Ma^{ty} for the Renewing of their former patent.

And they were fortunate in getting the Royal confirmation very quickly. Meetings are recorded on April 20 and June 21, but on June 24

* A John Wanlesse was organist at Lincoln Cathedral from 1616 until, possibly, 1625. An anthem by him is included in Adrian Batten's organ-book at St. Michael's College, Tenbury. A Thomas Wanlesse was organist of York Minster in 1691 Mus. Bac. (Cantab.), 1698; died, 1721. Church music by him is in the B.M. (Tudway Collection, Harleian MSS. 7341, Add. MSS. 27,250). This may be the delinquent of 1663, grown wiser with years—possibly his son.

Wanlesse
y, when
Assistants
at Joseph
esse, and
for their
ndes each

... the Corporacon doe proceed to a Suite in Law
against all such that make any Benefit or advantage
of Musique in England and Wales, and that doe
combine or doe not obey the Kings Maties Gracious
Command under the great Seale of England to the said
Corporacon.

A trifle vague, perhaps, but otherwise very
impressive!

On June 24, John Bannister and John Lilly
were appointed Wardens. Next comes a misplaced
entry under the date March 31, that

... Henry Cooke and George Hudson, John Hingston
and John Lilly doe meete fower of the musique of the
cittie of London to treat upon such Matters and things
as concerne the good of the said Corporacon.

On June 28, it was ordered that

... John S[...].er and his Company doe appeare
before this Corporacon.

An entry, under July 2, gives us an inkling
as to how the practical examinations as to
suffitentie' were carried on:

That Richard Hudson doe sumon all the comon
Minstrell from tyme to tyme before the Corporacon
and also to sumon all such as have been approved
by us

—which would seem to suggest that once a musician
had attained to the pass standard, the Corporation
insisted on his keeping his technique up to scratch.

Under July 9, we read that

Mr. Thomas [Purcell] be and is heaby chosen . . .
assistant in the roome and place of Dr. Charles
Colman deceased.

Apparently, also, the Corporation exercised
some sort of professional supervision over the
Royal Musicians, for on July 9, 1664, it was
ordered that

... all his Maties Musique doe give their
attenance at the Chamber at Durham Yeard for
practise of Musique when the Master of the Musique
shall appoynt them upon forfeiture of 5^d each
neglect.

Another meeting is recorded three days later,
but a big gap appears between this date and
January 21, 1671. In the interval, Cooke had
become Marshall—probably in 1666, when Lanier
died. The new records begin with the following
announcement, that

Mr. Pelham Humfrey be and is heaby chosen
one of the Assistants of ye Corporacon of Musique in
the Roome and place of Gregory Thorndon deceased.

The Minutes are signed as follows: Henry
Cooke, Marshall; John Hingston, George Hudson,
and John Lillie, Wardens. From this time onwards
the records become very scrappy and perfunctory.
Meetings were held on February 3, 1672 (when
Hingston became Deputy-Marshall), on March 2,
and on June 24, when Henry Cooke, 'by reason
of sicknesse unable to attend the businesse of the
Corporacon,' resigned his position, and was
succeeded by Thomas Purcell, the uncle of
Henry Purcell. (Thomas became an Assistant
on July 9, 1664.) The Minutes under this last

date bear the following signatures: John Hingston,
Dept.-Marshall; Hum. Madge and Pell. Humfrey,
Wardens; Antoni Robert, George Hudson, John
Strong, John Lillie, John Rogers, Alphonso Marsh,
John Harding, Assistants.

On July 18, John Blow was appointed an
Assistant; on December 19, we read 'George
Hudson deceased'; and on June 26, 1673, John
Blow and William Gregory sign as Wardens.
There are mere records of meetings on
December 4, 1673, and on June 24, 1674. On
July 23, W^m. Gregory signs as Marshall, and
John Hingston and Robt. Strong as Wardens.
Meetings are noted on April 16, 1675; June 24,
1675; December 17, 1675; and January 10,
1676. Under the December date we read:

Nicholas Staggs chosen Assistant and admitted
Deputy-Marshall.

Staggs, the composer of the music to Dryden's
'Conquest of Granada,' was later to become Master
of the King's Music. Although a musician of
little ability, he early gained the favour of
Charles II., and his immediate appointment to
Deputy-Marshall was no doubt directly due to
the King's influence.

The remaining dates of meetings are as follows:
July 1, July 6, September 9, September 21,
December 7 (1676); January 4, February 8,
June 25, December 6 (1677); June 24, 1678
(holden in Yorke buildings); June 24 and
July 20, 1679 (both holden at y^e 3 tunns
Talvern). No Minutes are recorded on any of
these dates.

Whether or not the '3 tunns' proved too much
for the discipline of the Corporation is not known,
but it is certain that no meetings of the Marshall,
Wardens, and Assistants are recorded after these
two. At the back of the book, however, are a
few entries 'made the 24th July, 1668,' by the
Clerk of the Corporation, relating to the payment
of 'quartridges' as below:

Mr. Hazard } pd. their quartridges till Midsoomer
Mr. Galloway } day last.

Mr. Jaques pd. allsoe till the 24th of June, 1668.

Mr. John [Warren?] pd. allsoe till 24th June last.

Mr. Lowe pd. his quartridges untill the 29th
Sept., 68.

The difficulty of getting in quarterly dues from
the members of the Corporation has already been
referred to, and the only other entries in the
book relate to this same matter. Under date
August 31, 1679, are noted 'certain Acts and
Orders at an Assembly of the Marshall, Wardens,
and Assistants of the Science of Musique,' whereby
members who had defaulted were fined 'florty
shillings' for 'refusal to pay' and 'contempt.'

The contents of this Minute-book have been
given here in some detail. The book is valuable
in that it contains a direct record, in part, of the
activities of most of the principal musicians we
know of between the time of the last of the
great 'Elizabethans' and the rise of Purcell. It
is remarkable how many of the better-known of
them found it worth their while, for one reason or

another, to act on the Corporation in some capacity. At best, it was not a great period for music production, and it is arguable that D'Urfe and Playford did more for music than the whole of them put together; but the Corporation, with John Bannister, Captain Cooke, Charles Colman, Christopher Gibbons, John Hingston, Pelham Humfrey, Nicholas and Thomas Lanier, Henry Lawes, Matthew Locke, Thomas Purcell, and Nicholas Staggs acting for it, certainly got the pick of the bunch. Thinking rapidly over the period, the names of George Jeffries, Christopher Simpson, and John Jenkins are the only ones which occur to me as missing, and of these, Jeffries was too busy otherwise (he was steward to Lord Hatton of Kirby, and a prolific composer besides), while Simpson is chiefly known as a theorist (his famous 'Division Violist' was first published in 1659).

The Corporation is chiefly interesting, however, because of the nature of its activities—particularly in that of restraining musicians from performing 'by reason of their insuffitientie.' It is possible that some such Corporation will be formed again.

There will be the old blind (to some extent true, of course) about the purpose and dignity of the profession, but the chief care will be—as always—the maintenance of a system securing adequate remuneration for the members. There are many ways of doing this, besides the stigmatising of quacks and cheap-jacks—it would be an interesting thing to draw up a list of practices possible to professional musicians as a parallel to those already established by the doctors and lawyers. However, I have no space to tell.

It will be a sorry day in many ways! But there are geese and swans in every profession and in every art. In music, at any rate, the swans still live largely on their inspiration, and the geese are an underfed and scraggy-looking lot—there is, indeed, little corn for either. The geese would become better fed, better looking, and more aggressive probably; and perhaps the swans would be left with more opportunity and more leisure—to sing!

THE NATURE OF HARMONY

BY MATTHEW SHIRLAW

(Concluded from September number, page 795.)

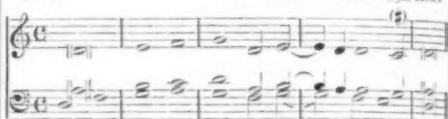
III.

The Faux-bourdon, with its parallel thirds and sixths, does not of course constitute a true polyphony. For this, independence of the parts, diversity, is necessary: a diversity, however, that can be gathered up into an all-comprehending unity or harmony. In the polyphonic music of the 13th and part of the 14th centuries, while diversity exists in abundance, the union of the diverse elements in an appropriate harmony is still evidently a matter of considerable difficulty.

Although composers did their best to make their three- or four-in-hand melodic teams run smoothly together, the result frequently led to confusion and intolerable clashing of the various voices. Beyond all question, the faux-bourdon helped greatly to clarify the harmony of polyphony, and to secure greater artistic unity. Before long, as in the case of the Organum, its strict parallelism was broken, and contrary as well as similar motion was introduced. It is highly significant that one of the principal factors in bringing about such a change was the Cadence:

EX. 1.

FRANCHINUS GAFURIUS (15th cent.)



Another was a device that contains, as Prof. Wooldridge has remarked,* the obvious suggestion of an important principle which perhaps more than any other has contributed to the formation of modern music, viz., the harmonic bass. Thus while the two upper voices in Ex. 2 move in parallel thirds, the lowest voice seeks for the most part the bass or fundamental note of the harmonic triad:

EX. 2.

GUILELMUS MONACHUS (15th cent.)



The influence of the faux-bourdon on the further development of polyphonic music was widespread and powerful. Faux-bourdots continued to be composed and written up to and even after the culminating polyphonic epoch of Palestrina and Lassus. The famous 'Miserere' of Gregorio Allegri consisted in large part of music written in this style. Nor did the principle of harmonic parallelism decay with the overthrow of the old polyphony. We find it flourishing in the new art that began to develop in the 17th century. Abundant examples of its employment may be discovered not only in the works of Scarlatti, Corelli, Handel, or in those of their contemporaries and immediate successors, but also in the works of composers right up to our own day. In new forms, and consisting of dissonant as well as consonant intervals, it presents one of the most characteristic features of 'modern' harmony.

The following example from Strauss's 'Elektra' differs in no respect from the ancient organum or faux-bourdon except with regard to the dissonances employed and its use of the chromatic instead of the diatonic scale:

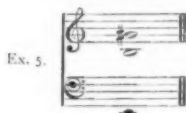
* 'Oxford History of Music,' vol. II., p. 118.



This is sufficiently obvious. Fairly obvious, also, is the composer's reason for tearing the ear with anything so violently discordant. Discord, even harsh discord, is not infrequently aesthetically justifiable, so long as the composer is able to preserve a due sense of proportion, and to remember that realism is not always necessarily artistic. What is not so obvious, however, is the manner in which Strauss arrives at such a super-discord. He first uses the chord as follows:



If this chord be played with the omission of its lowest note, we hear a harmonic formation that is quite familiar to us. It corresponds with what we know as the last inversion of a dominant 7th chord. The fact that Strauss employs the notation he does is of little moment. He writes exactly the same chord later as $b, c\sharp, g\sharp$, and at a different pitch as f, g, b, d . And if the passage in Ex. 3 be played with the lowest note omitted, we have a chromatic succession of such chords, sweet and even cloying in effect. What, then, of the lowest sound of the chord. Whatever learned or unlearned explanations we may advance in order to account for this sound (and of course the full import of such chords can only be discussed later), the simple fact remains that it is actually heard, whether placed in the score or not, as the combination tone resulting from the sounds c, g , the two extreme sounds of the chord



And when Strauss first writes the chord (see Ex. 4) he takes care to place its lowest note exactly where we hear it as a resultant sound. Every one who has conducted an orchestral rehearsal is but too well aware of the existence of such sounds, for they are sometimes very unpleasantly prominent. Strauss's method of procedure differs in no respect from that of the old discanters of the organum, except that with a familiar harmonic formation already present, he adds to this a lower resultant instead of a higher harmonic sound.

The same in principle, except that the harmonies do not proceed by successive degrees of the scale, is the following by Debussy, from his 'Pelléas et Mélisande':



Let the passage be played as below:



and it will be found that we have a succession of perfectly familiar chords. The harmonic basis of the first chord is simply c, e, g . Now if the sounds c, e (or the inversion e, c) be played:



the fifth harmonic sound above e , viz., $g\sharp$, will be heard very distinctly. Although he writes it as ab , this is the sound that Debussy uses instead of the more familiar g , the third harmonic sound of c . And similarly with the other chords, which are the same in every respect as the first.

Our last example of harmonic parallelism, from the same music-drama, is characteristic enough to satisfy the most ardent Debussyite:



At first sight it appears to be entirely different in character from the other examples, seeing that it exhibits contrary, not similar, motion throughout. A glance at Ex. 10, however, informs us of the real nature and explanation of the passage:



It is indeed nothing more than a parallel succession of chords on a descending chromatic scale. Debussy's discord here is the same as in Ex. 6. The first chord is familiar to us in the form $e\ g\ \sharp b\ d$. For b , however, Debussy substitutes c , really $b\sharp$, the fifth upper partial of the sound $g\sharp$. The chords which follow are exactly the same in character. Debussy's employment of contrary motion in what is in reality a parallel harmonic succession is extremely ingenious, but not new. Chopin gives an instance of it in his Pianoforte Study in E major, Op. 10, No. 3, bars 38-42, and again in bars 47-53, where we find a descending succession of chords of the diminished seventh. But in fact the device of using familiar things in an unfamiliar way, of producing an original, even a startlingly original, effect by means of well-worn chords and tiresomely conventional harmonic successions, is at least as old as the time of Bach and Handel. It is an effect that is mightiest in the hands of the mightiest, for, as is often said, it is an attribute of genius to produce great effects by simple means. A passage that must have appeared somewhat daring to Beethoven's contemporaries is to be found in a comparatively early Pianoforte Sonata by that master, viz., the Sonata, Op. 26, in A \flat major:



Transposed to the key of A minor, the simple explanation of this is as follows:




It is extremely interesting to observe how the methods of the old discanters of the organum agree with those of such modern composers as Strauss and Debussy, especially with regard to the requisition of partial tones for the purposes of chord formation. *Solvitur ambulando*. Let the musical sound be produced, and harmony begins to reveal itself. Or, in an ethical sense, as Carlyle puts it—'do the duty that lies nearest thee: thy next duty has thereby already become clearer.' The source of the consonances is no longer a mystery. Early peoples attributed to their music a divine origin. But just

as man, abandoning his search for the divine in some dim region external to himself, as the French scientist is said to have searched the heavens with his telescope, finds it at length in his own heart, so we have learned to recognise that the source of the consonances, and therefore of harmony, resides in musical sound itself, and in its resonance. The first six partial tones of the harmonic series produce all the consonances, and at the same time the major harmony. This is one of the only two consonant harmonies used in music. The other is the minor harmony. We know enough, it may be said, concerning the major harmony; let us now turn to the minor, and then get on with the explanation of the dissonant chords. Writers on harmony, however, have too frequently assumed that the principal difficulty in harmonic theory is the explanation of these dissonant chords. The major and minor harmonies, presumably, need no explanation! Kirnberger, J. S. Bach's pupil, who sets out to explain the mysteries of the key system, and of chord formation, blandly informs us that we may place a triad on each degree of the scale, quite evidently unaware of the nature of the problems he has set himself to deal with. He regards the diminished triad as consonant; although he does not tell us that the major second, as $d\ e$, or the minor second, $e\ f$, and still less all three, blend together in consonance, or dwell together in unity.

Just as dissonant intervals arise from consonant intervals, and cannot be accurately determined otherwise, so dissonant chords arise from consonant chords. It is therefore waste of time to attempt to explain the former until we have ascertained the nature of the consonant chords from which they spring.

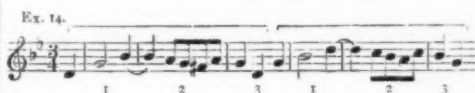
What we know of the nature of consonance is of a negative rather than of a positive character. In his 'Sensations of Tone,' Helmholtz explains consonance as due to the absence, or comparative absence, of beats. This is a distinct, if not an entirely original contribution to our knowledge of this subject, and we cannot well object that it does not inform us what consonance is, but rather what it is not. Consonance may be of such a nature that it does not admit of a positive explanation. Already, in the 16th century, Gioseffo Zarlino perceived clearly that the perfection, or, as Helmholtz would say, the smoothness of a consonance depended on its nearness to the fundamental tone represented by unity. Thus the octave and fifth, represented by the proportions 1 : 2 and 2 : 3, were more perfectly consonant than the thirds, represented by the proportions 4 : 5 and 5 : 6. Some connection exists, then, between smoothness or perfection of consonance and simplicity of proportion. But here a feeling of scepticism can scarcely be avoided. Music and mathematics! It is true that ratios, proportions, mathematical formulæ, do influence us in a material way. The scientist or chemist who is unfortunate enough to make a mistake in his proportions may be suddenly sent flying through the roof of his laboratory.

And if we are doubtful as to whether proportion can affect us æsthetically, can produce in us a sense of the beautiful or of its opposite, the ugly, we need only recall our first impressions of the Alps or of the Apollo Belvedere; or to go to the other extreme, the streets in some of our large towns. But music and arithmetic! Lives there a man with soul so dead as to relate the one to the other? Not the musician: perhaps not even the mathematician. Certainly not the writer of this article. But, alas! how small is the step from the sublime to the ridiculous! For do we not find that one of the first and most necessary duties of a conductor is the working out of certain simple arithmetical calculations, the results of which he communicates to the orchestra by means of a small baton: in other words, he must count 2, 3, 4, &c., in a bar, and this he does perhaps a few thousand times during the performance? Of course! 'How sour sweet music is, when time is lost and no proportion kept.' Even if it be admitted that we cannot hope to find in proportions the ultimate explanation of consonance, if indeed it be possible to find the ultimate explanation of anything, we cannot afford to neglect them, in so far as they are capable of shedding some light on an obscure and difficult subject.

Proportion in music undoubtedly has an æsthetic significance, and produces in us an æsthetic effect. Musical sound itself has its birth in proportion, and it is just this proportion that differentiates it from noise. In musical sound, the aerial vibrations must be periodic, must fall on the ear at regular intervals. And in the intervals which form part of the resonance of musical sound, such a periodicity also obtains. Now it is a remarkable fact that the proportions existing in harmonic resonance reproduce themselves in various ways in musical rhythm. Thus the proportion of the octave, 1 : 2, is found again in the bar of two beats, as $\frac{2}{1}$  Here

the minim, or the accented beat, represents the fundamental sound, or first term of the proportion 1 : 2, and the two crotchets the second term. We have here, in fact, in the beats or impulses of the bar of duple time, only a reproduction of what already exists in the sound vibrations of the octave, but taken at a greatly slower rate of speed. Conversely, were it possible to perform, or tap the beats in such a bar at the rate of fifty to a hundred beats a second, we should hear the interval of the octave. And we might proceed in a similar way with 3, 4, 5, 7, 9, &c., beats in a bar. The bar of three beats, appreciated without difficulty by us, is nevertheless not quite so obvious a rhythmical construction, is not apprehended by our rhythmical sense quite so immediately and directly, as the duple bar. This fact may be readily appreciated if, using hands or feet in a regular succession of right and left, and taking due care to emphasise the accented beat, we compare our sensations in thus marking out a few bars of duple, and thereafter a few bars of triple time. Another means of noting the peculiar æsthetic effect of a triple rhythm

is the following. If we compare Exx. 13 and 14, we find that while in the former the two bars readily combine so as to form a fresh and larger rhythmical organism, the latter presents slightly more difficulty to our rhythmical sense, and the three-bar phrase is not so readily appreciated as a rhythmical whole:



Indeed, Dr. Riemann and Prof. Prout consider such a phrase to be in reality a truncated four-bar phrase. Not many musicians will agree with them. On the other hand, such authorities cannot be lightly set aside. Only those who have investigated this subject of rhythm are fully acquainted with its difficulties.


The binary division and binary grouping appeal most directly to our sense of rhythm, and this is reflected in musical notation itself. Thus a crotchet is equal in time-value to two quavers, and is itself the half of a minim; and so with other note-values. For the division of a note into three equal parts a special sign is necessary—the dot. And such a primary predisposition towards a binary grouping may be observed in triple time itself. Hauptmann, in his 'Harmony and Metre,' after remarking that the three-part in time is not metrically intelligible as a succession of three members strung together, explains the rhythm of three beats as brought about by an interlacing of two and two, as indicated by the following diagram:



Hauptmann's views correspond in alarming fashion with those of Riemann and others, for just as these authorities consider the three-bar phrase to be in reality a truncated four-bar phrase, so does Hauptmann consider triple time to be a truncated quadruple time, arising from the interlacing or overlapping of two duple bars. Other writers of consequence, some of whom have made a particular study of the nature of rhythm—e.g., R. Westphal, in his 'Theorie der Rhythmik'—are of a similar opinion. And certainly Hauptmann's views on the subject of ternary rhythm are infinitely to be preferred to those of writers who have no difficulty in accepting such a rhythm as being as direct, simple, elemental, as binary rhythm and grouping itself. Somehow, in some way, the binary element appears to enter into, perhaps even is the ultimate source of, the ternary rhythmical structure. On the other hand, the explanation of such a structure as arising from

a quadruple rhythm, one of whose members has been lopped off, does not satisfy us as to the real nature of this rhythm.



So important is this question for rhythm in general, and for melody, harmony, and consonance in particular, that the writer may be permitted to advance the following considerations in an attempt to throw some additional light on the problem.

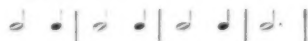
In the binary measure, as  consisting of an accented followed by an unaccented beat, we find a proportion of 2 : 1; that is, two crotchets are heard against the minim which represents the complete bar. Now there is a natural tendency, especially in folk-music, to emphasise the accented note by lengthening it. Thus:




becomes:



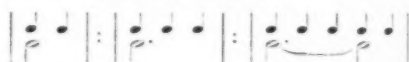
In such a simple fashion there emerges from the binary construction something new—the ternary measure. And both arise from one and the same proportion 2 : 1, for in the ternary measure, as  the minim has twice the time-value of the crotchet. The whole process is displayed in the clearest possible manner in verse. In the poetical foot of two syllables, consisting of an accented followed by an unaccented syllable, *i.e.*, the trochee, we have a metrical arrangement that corresponds to our bar of two beats. The trochee may therefore appear in musical notation as . But in trochaic verse, how naturally the accented syllable is emphasised by lengthening it. Even as children we recited the appalling tragedy of Jack and Jill in a lilting triple, not duple, measure:



and this lilting kind of measure is characteristic of many of the oldest melodies in triple time that we possess.

The remarkable fact, then, stands out clearly: ternary, as well as binary, rhythm arises from one and the same proportion, 1 : 2 or 2 : 1. But in its evolution from such a proportion the ternary measure does not appear as a truncated quadruple, or a distorted duple measure: its true nature is revealed, and it appears as a new and fresh rhythmical formation. The whole process is as simple as it is natural, and it is possible to regard its very simplicity as evidence of its truth. It may also be pointed out that in our musical notation, where the binary principle prevails, and where the ternary division of a note has to be indicated by means of a dot, such a dotted note—*e.g.*, —represents a minim and a half, that is, the proportion 2 : 1.

These simple duple and triple rhythms form the basis of our entire system of time-signatures, simple and compound. Thus 4-4 time consists of two bars of 2-4 time grouped in such a way as to form a larger binary structure. Similarly 9-8 time is a grouping of three bars of 3-8 time, or it may be regarded as being evolved from 3-4 time by means of a ternary division of the beat. In the bar of 5-4 time, as in that of 7-4, the grouping is not that of equals but of unequals. Still the simple and duple times form the basis of even such groupings, for in 5 time the grouping is 2 + 3, or 3 + 2, and in 7 time 3 + 4 or 4 + 3. But inasmuch as 4 admits of a binary division into 2 + 2, other groupings are possible. The bearing of all this on the question of consonance, the intimate relationship existing between consonance, rhythm, and proportion, and the effect on the ear of the various intervals as they arise in the harmonic series, has perhaps already been grasped by the reader: for if such rhythms as



and so on, could be performed at a greatly accelerated pace, say, at the rate of 100 to 200 beats or vibrations a second—and it is possible by means of such an acoustical instrument as the siren—we would hear the musical intervals corresponding to these proportions. And conversely, if the rates of vibration of the various intervals that arise in the harmonic series were correspondingly reduced, we should hear successive bars of 2-4, 3-4, 5-4, &c., times. Is it possible to doubt that an intimate connection exists between rhythms expressed by time-signatures such as 2-4, 3-4, 7-4, 11-4, &c., and the musical intervals corresponding to these proportions?

Ad Libitum

By 'FESTE'

Having recently said a good deal on choralism, I had intended keeping off the subject for a time. I feel, however, that some frank things have to be said on the Leeds Festival Choir's performance of Holst's 'Choral' Symphony at the recent Philharmonic concert, and, at the risk of boring some readers and offending others, I am going to say them. It is a lonely and unpopular job, and will no doubt bring me a shower of half-bricks and accusations of partisanship and cantankerousness; but no matter. My head will probably be bloody; I will undertake to keep it unbowed.

There was a curious difference of critical opinion as to the relative merit of the Leeds and London performances of the Holst work. Reading between the lines, it appears that the verdict depended largely on whether the critic's standard in choral singing was as exacting as it ought to be in the case of a choir so drastically chosen and intensively trained as the Leeds body. There is no injustice

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in demanding from such a choir a technical perfection, a dynamic range, and a beauty of tone that we expect from a professional orchestra. Very few critics set the public a lead in making such demands, and the result is seen in the absence of a standard on the part of the average audience. I was not present at the Leeds performance, so I can make no comparisons. But if the eulogies that greeted the singing in the Holst work at Leeds were well founded (as they seem to have been), I am disposed to believe those who say that the London performance showed a marked falling-off: for the singing at Queen's Hall, judged by the standard mentioned above, was far from good. It was not even note-perfect. There were some poor leads, several moments when the ensemble was shaky, and at least one passage in which a part failed completely—on p. 62 of the vocal score, where the mezzo-soprano lead at bar 4 was inaudible. The diction was less incisive than we had been led to expect, and the monotoned recitative in the Prelude was disappointing in its failure to achieve the perfect unanimity and subtlety of verbal accentuation on which the passage largely depends. Only occasionally throughout the work were the words clearly audible, and in the *Scherzo* there was not only a want of clearness, but also of alertness. There were some truly thrilling climaxes, of course, and it is impossible to avoid a conclusion that audiences (and even some critics) are as easily and obviously bamboozled by a shattering choral *fff* as the groundlings at a ballad concert are by a singer's high note. Both feats seem to be readily accepted as a set-off against a good number of faults.

But what of the other end of the dynamic scale? Where were the *pianissimos*, even the *pinas*? Ernest Newman did not exaggerate when he said that the singers gave us instead 'a hefty Yorkshire *forte*.' The *Times* report suggested that the choir was too big for the 'Ode on a Grecian Urn.' Certainly this movement would be better suited by a small force, but a Leeds Festival Choir ought to be able to moderate its transports and give us at least an approach to the intimate style the Ode demands. We do not find it necessary to silence four-fifths of an orchestra in order to obtain *pianissimos* and intimacy. A big choir, no less than a full orchestra, ought to be able to cover all the ground from a whisper to the loudest ever. The Leeds singers were at their best—and a very fine best it was—when concerned with the butt end of the wedge; at the other end they were disappointing. Apropos of this, John Graham, in the *Musical News* and *Herald*, says:

I only wished that when the score was marked down to *ffff* I could have heard the clock tick as I have heard it in Yorkshire rehearsals long ago.

In regard to quality of tone it is significant that whereas no critic, so far as I recall, found it notable for beauty, several made adverse comment. Mr. Graham wrote that the contraltos:

... seemed to magnify the usual defect of solo vocalists of similar compass, white quality above and dark in the low register, intensified in the blanching of open vowels.

This is what I felt even before the Holst began. 'Jerusalem' and the National Anthem were quite enough to show the altos to be lacking in unity of tone, and the defect became even more apparent when the difficulties of the Holst work had to be dealt with. Mr. Graham considers that the sopranos had 'a floating quality in their first freshness; later the tone hardens'; E. C. Rose, another *Musical News* writer, found the choir 'brilliant, if somewhat hard.' Everybody seems to be agreed that the basses were fine.

I doubt if many will be found to dispute the above criticisms, and I quote them for two reasons. First, it is only fair to Holst that those who were disappointed with his 'Choral' Symphony at Queen's Hall should realise that the performance did the work a good deal less than justice. Second, I have so often groused at certain defects in Yorkshire choralism that I am glad to bring forward some support for views that may have been regarded as prejudiced or faddish. My conscience is clear on both points. After reading the glowing reports of the choral work at the Leeds Festival, I went to Queen's Hall prepared to be enthusiastic. Instead, I was disappointed. I heard a magnificent lot of voices, but a choir with curious limitations and lacking in vision and subtlety. I don't know any choir that could sing so loudly, or that could so brilliantly meet the physical demands of the Ninth Symphony; but I know several in various parts of the country that could show more musicianship, alertness, and appeal. The fact is, either the choir or the conductor, or both, took their task too lightly. The singers left Leeds before eight in the morning, and most of them must have risen before any but the most foolish and restless of larks. (The Huddersfield contingent, I understand, left before 5 a.m.!) They reached London at 1.30, rehearsed the Ninth Symphony, but *not* the Holst—at all events, only a bit of it, and that without orchestra; went straight off and spent the interval till tea-time making gramophone records; took tea, and went to Queen's Hall to dress for the concert. This is not the way to ensure a first-rate performance of a new and exacting work. The Holst Symphony ought to have been rehearsed thoroughly. A performance, however good, at Leeds some weeks earlier, was no guarantee of similar success at Queen's Hall, especially after the fatigues of the journey, and in a hall that was unfamiliar to many of the singers. Despite the eulogies in the press, no one who heard the subsequent discussions of the performance can avoid the conclusion that the prestige of Yorkshire singing had suffered a nasty jar. However good the choir may have been at the Leeds Festival (and with such splendid material it might well have been superlative), it was nothing to write home about at Queen's Hall. If, as Mr. Newman says Yorkshire choirs are far below their best

when singing in London, the explanation lies in the fatigue of the journey and the shortage of sleep on the night before. Let us hope, for their sake and ours, that when they come again the travelling may be got over on the preceding day.

It happened that two days after this Queen's Hall performance I spent a day listening to competitive choirs at Nottingham. For the second year in succession I was struck by the sheer beauty of tone in female, male, and mixed choirs. I have heard nothing in Lancashire or Yorkshire to beat the pick of the Midland bodies for lovely, expressive quality. They can achieve a *pianissimo* too, and—a prime virtue—they rarely, if ever, sacrifice quality to quantity. The music they sang was only moderately difficult, it is true, but that does not affect the point. They have the instrument: a pure, unified, expressive, and well-coloured tone, and when a choir is so equipped, all other things shall be added unto it. In a word, we ought to withhold superlatives from any choir that cannot give us pretty much the same command of tonal beauty, colour, variety, and nuance that we expect from a solo singer of the front rank; and when we are as critical as we ought to be in regard to choralism, we shall refuse to be satisfied with thrilling climaxes and feats of virtuosity in the *Finale* of the Ninth Symphony. We want these, of course, but they represent only one part of a choir's equipment, and the part that, in an unusually powerful set of voices, is most easily attained.

In the October issue of *Vogue* appeared an article by Miss Edith Sitwell on 'The Work of Gertrude Stein, a Modern Writer who brings Literature nearer to the apparently irrational World of Music.' The interest of Miss Sitwell's article lies chiefly in that it shows certain of the extremist composers to be not alone in their amusing pretences to originality, and their methods of work. Thus, one would have regarded it as an obvious and accepted fact that a poet worthy the name always considered, not only the sense of his chosen words, but also their sound, singly and in combination. That is one of the prime differences between poetry and prose. Thus (to take two lines that at once come to mind) when Milton wrote:

And birds of calm sit brooding on the charmed wave,
and Kipling:

And we drownd the long tides idle till Thy trumpets tore
the sea,
their choice of words was not guided by considerations of sense and metre only. They had their eye on euphony as well, and so gave us lines that we can enjoy as mere sound. But according to Miss Sitwell, this ingredient of poetry has just been discovered, or revived, by Gertrude Stein:

Miss Gertrude Stein is, I am convinced, one of the most important living pioneers, quite apart from the intrinsic value of her work. Language had come to be a threadbare thing, too tired to move—with words grouped together in their predestined families, bloodless and timid. Miss Stein brings back life to these dead creatures by what appears to us, when we read her

first, as an anarchic process. First she breaks down the predestined groups of these words—their sleepy family habits; then she rebrightens their use by building them into fresh shapes.

Mutatis mutandis, naven't we heard something like this claimed on behalf of such composers as 'The Six,' and others?

Then, too, she is making new discoveries in what my friend Mr. Robert Graves calls texture. In his book, 'Contemporary Techniques of Poetry,' published by the Hogarth Press, Mr. Graves defines texture thus: 'The term "texture" covers the relations of a poem's vowels and consonants, other than rhymes, considered as mere sound, and supplementing the rhythm and images. It will . . . include the variation of internal vowel-sounds to give an effect of richness; the use, perhaps, of liquid consonants and labials and open vowels to give smoothness, of aspirates and dentals to give force, of gutturals to give strength; the careful use of sibilants, which are to texture what salt is to food.' Miss Stein is making inquiries in the exact result which is to be obtained from this rough material.

Miss Stein need not search far in her inquiries. Any collection of poetry, old or new, will provide plenty of examples of all the points mentioned by Mr. Hogarth. Miss Sitwell admits that Miss Stein 'is, at present, mainly a writer's writer—and often exceedingly difficult at that.' When, however, she goes on to claim that 'it is worth any amount of tiring work, to a writer, to come to understand her,' most of us will part company with her. The main difficulty, we are told, is that we are 'unaccustomed to abstract patterns being built of words, though we have long been accustomed to abstract patterns in the pictorial art and in music.' Precisely; but music is not concerned with the expression of definite ideas, and pictures only occasionally; whereas such expression is the prime function of words. Miss Sitwell goes on to explain that by abstract patterns in words she means

. . . the use of words, not for the sake of their philosophical content, but for the sake of discoveries whereby we may know more about the intrinsic atmosphere of each word, apart from its group-soul as part of a family.

Miss Stein, we are told,

. . . places words in contexts hitherto unknown, so as to gain their exact personality, deprived of that produced by their usual surroundings. This is not just playing about with words; it is an urgent necessity. There is always a connecting thread in each pattern, otherwise it would not be a pattern.

If the reader can see the 'urgent necessity' for the following 'pattern in words' he will enjoy it, though he is not likely to understand it:

With the flag.
With the flag of sets.
Sets of colour.
Do you like flags.
Blue flags smell sweetly.
Blue flags in a whirl.
The wind blows.
And the automobile goes.
Can you guess boards.
Wood.
Can you guess hoops.
Barrels.
Can you guess girls.
Servants.
Can you guess messages?
In deed.

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Miss Sitwell admits that she does not find this as beautiful as other work: she quotes it because 'we see the processes of her thinking':

Flags make her think of irises. Flags make her think of the wind. The wind makes her think of the speed of automobiles. Then she goes off on another track. Boards make her think of wood. Wood makes her think of barrels, of hoops, which make her see little girls, and so on. In much of her work she is too apt to take our sympathy and understanding for granted. She eliminates too much of her thought processes. As her work is exceedingly strange to those unaccustomed to it, if they are only made acquainted with the farthest end of this thinking and not with the gradual steps that led up to it, how can we hope that they will jump the intervening stages?

Again, doesn't all this sound familiar? Don't we know composers who make such a fetish of 'elimination of the unessential' that they end by becoming incoherent.

Here is another sentence that has an amusingly familiar ring:

It is unfortunately impossible to give a concrete explanation of Miss Stein's work. Either one understands it, or one doesn't. For it is a very crippling fact that there has not been sufficient preparation for this writer. She is often at the disadvantage of having gone so far ahead of our time that she is almost out of sight, and between her and her reader there is a gap.

This is real 'progress,' and of a type that is painfully frequent in modern music.

Perhaps the most amusing thing in the article is Miss Sitwell's quoting of the following 'lovely phrases,' and then solemnly trying to explain them:

Oh the bells that are the same are not stirring and the languid grace is not out of place and the older fur is disappearing. There is not such an end.

On this Miss Sitwell naïvely comments:

To my apprehension, this means (if we put it coarsely and roughly)—that youth has passed, spring comes again, with the same flower-bells upon the trees,—but they no longer sound the same music,—yet the older, furrer leaves have gone. I can imagine this phrase ending,—though it does not end so, with the knowledge that soon we, too, shall be gone from the forests and the gardens. . . . That is what I read into this.

Here is another gem:

A pale rose is a smell that has no fountain, that has upside down the same distinction, elegance is not coloured, the pain is there.

Says Miss Sitwell:

This is, to me, an abstract pattern of very great beauty. The answer to the inquiry, 'What does this mean?' is—'It means exactly what a rose means.'

Still, in our reactionary way, we shall go on preferring a rose, by a long chalk.

However, this is a trifle to what Miss Stein can do in the way of mystification. In the following she leaves even Miss Sitwell in the dark:

Puzzle is more than a speck and a soiled collar. A pound is more than oatmeal and a new institution. A silence is more than occasional. It respects understanding and salt and even a rope. It respects a news-stand and it also it very also respects desert. All the ice can descend together.

There is a plaintive touch in Miss Sitwell's remark on this conglomeration:

I do not gain any idea whatsoever from this. My respect for Miss Stein makes me presume it is an abstract pattern with a thread, with a beauty, which I have not caught, but it appears to me quite incomprehensible, even as an abstract pattern.

It beats me also—in fact, very also.

Let me try my rough, unpractised hand at 'an abstract pattern':

It is true, it certainly is true and a coat, any coat, any dress, all dress, a hat, many hats, all colours, every kind of colouring, all this makes shadows longer and birds, makes birds, just makes birds. . . . Not much limping is in the back, not much limping is in the front, not much limping is circular, a bosom, a candle, an elegant footfall, all this makes daylight.

How's that for a beginner? . . .

Perhaps a Stein-ite objects that this is an absurd exaggeration, and that here, as in 'advanced' music, it is easier to poke fun than to imitate; that, in fact, the game is less easy than it appears to be. I hope such an objection is made, because it enables me to point out that this passage, so far from being an absurd exaggeration, is actually a quotation from Miss Stein! Miss Sitwell gives it, assuring us that 'it needs great experience to produce beauty in a passage like this.'

Yet one more analogy with some aspects of modern music is shown in the following remarks of Miss Sitwell:

Here, and in paragraphs like this, we find the danger of Miss Stein's method—a danger less to herself than to the people influenced by her. I hope the influence she is bound to have will be over able and experienced writers, not over the very young, incapable, and silly. These very young, incapable, and silly people who imitate and ruin all the modernist work of the time are a terrible problem. They mean well, but they hamper the movement, harass the real artists, and are, frankly, a great nuisance, as they bring ridicule on the modernist art.

Modernist art of this kind appears to be able to provide itself liberally with whatever it deserves in the way of ridicule. In fact, the more you look at it, the more certain you are that the pain is there, and that all the ice can descend together.

P.S.—Since the above was set up, this particularly choice example of Miss Stein's 'poetry' has been reprinted in a daily paper:

Tingling they were they were they were tingling pink ice leads to trees they went twice they went parrots fall gently across glass where they see Spain they see nothing nothing is greener where are bronze it cannot save from what is unbalanced in February in March in April is undivided in three undivided it is undivided it is indivisible it is.

Very well; who says it isn't?

The Audrey Chapman Orchestra will give a concert at Queen's Hall on December 15 at 8, in aid of the Fund for Orchestras in Poor Districts. The programme includes the Franck Symphony, and Suggia will be heard in a Haydn Concerto, as well as in solos. Mr. Frank Bridge will conduct.

WAGNER AND THE NINTH SYMPHONY

BY EDITH A. H. CRAWSHAW

The Ninth Symphony, which played quite an important part in the life of Wagner, has received varying criticisms, from positive hatred to real affection. Sir Michael Costa, writing in 1877, said:

The 'Choral' Symphony, except the *Andante*, is an awful work, and a perfect infliction on principals and chorus. It failed at the Philharmonic, at Bradford, Exeter Hall, Birmingham, and at the Crystal Palace.

And Costa was probably glad it *had* failed! How different was Schumann's criticism in a letter to Hirschbach, in 1838:

In our opinion the Ninth Symphony is still, in spite of everything, the mightiest work in recent orchestral music.

The late Prof. Niecks says it is 'a musical exposition of Beethoven's philosophy'; and Stanford calls it 'the culminating point of Beethoven's life-work.' Dr. Agnes Savill speaks of it as 'the culminating point of spirituality, the purest height possible to human expression through the medium of music.'

It seems strange to read that Richard was the only child in the Wagner family who did not have music-lessons. Intercourse which Weber had with the Wagners helped the boy to an appreciation of music. 'Freischütz' and 'Oberon' fascinated him, and he delighted to hear his favourite music. Wagner tells us ('My Life') that the mere tuning of the instruments put him in a state of mystic excitement; and the striking of fifths on the violin seemed like a greeting from the spirit world which had a very real meaning for him. The first music of Beethoven's which he heard appears to have been the Overture to 'Fidelio'; then the music to 'Egmont.' At one of the Gewandhaus concerts he heard the A major Symphony, and the effect on him was indescribable. Wagner had but recently heard of Beethoven's death, and he was much impressed by the composer's features, which he saw in the lithographs circulated at that time, and by the fact that he was deaf, and had lived a quiet, secluded life. Wagner tells us his musical instruction did him no good, even when he was allowed to have lessons. But he spent his time in copying out the scores of his beloved masters, and he believes his copies of the C minor Symphony and the Ninth Symphony are still preserved as souvenirs. This latter attracted him particularly because it was the opinion of musicians at Leipsic and elsewhere that Beethoven was half-mad when he composed it. But to Wagner it became

... the mystical goal of all my strange thoughts and desires about music. . . . It was considered the *non plus ultra* of all that was fantastic and incomprehensible, and this was quite enough to rouse in me a passionate desire to study this mysterious work. At the very first glance at the score, of which I obtained possession with such difficulty, I felt irresistibly attracted by the long-sustained pure fifths with which the first phrase opens: these chords, which had played such a supernatural part in my childish impressions of music, seemed in this case to form the spiritual key-note of my own life.

Wagner made an arrangement of the Symphony for pianoforte solo, and offered it to the firm of Schott, the publishers of the score, at Mainz. They replied that they had not yet decided to issue the

Symphony for pianoforte, but they would gladly keep Wagner's laborious work, and offered him as remuneration on the score of the great 'Missa Solemnis' in D, which Wagner gratefully accepted. Concerning his early work, the Overture in B flat major, Wagner says this was the outcome of his study of Beethoven's Ninth Symphony, as 'Leubald und Adelaide' had been the result of his study of Shakespeare. During the winter of 1831-32 Wagner attended some of the Gewandhaus concerts, and heard a rehearsal of the Ninth Symphony with Pohlitz as musical conductor. At this time, Wagner tells us,

... instrumental works were not conducted by what we call 'a conductor of the orchestra,' but were simply played to the audience by the *leader* of the orchestra. As soon as the singing began, Pohlitz took his place at the conductor's desk.

The first movements were played straight through like a Haydn Symphony, as well as the orchestra could manage it, says Wagner. But at the *Presto* movement in 3-4 time (the last movement)

... the wild shrieks of the trumpet (with which this movement begins) resulted in the most extraordinary confusion of sound.

Wagner's idol, Beethoven, was near to falling! One of the double-bass players suggested that Pohlitz should put down his baton, after which things went better. It led Wagner to feel, however, that this work was still beyond his comprehension.

In 1839, Wagner arrived at Paris, and attended the concerts at the Conservatoire. The Ninth Symphony of Beethoven was rehearsed for three years before being performed in public, the capacity for taking pains being then, as now, a feature of French orchestral concerts, so Mr. Lidgey tells us in his 'Wagner.' Wagner says in his 'Life' that the rehearsals which he attended exercised a decisive influence in the crisis of his artistic development:

This was due to the fact that I listened repeatedly to Beethoven's Ninth Symphony, which, by dint of untiring practice, received such a marvellous interpretation at the hands of this celebrated orchestra, that the picture I had had of it in my mind in the enthusiastic days of my youth now stood before me almost tangibly in brilliant colours, undimmed, as though it had never been effaced by the Leipsic orchestra, who had slaughtered it under Pohlitz's baton. Where formerly I had only seen mystic constellations and weird shapes without meaning, I now found flowing from innumerable sources a stream of the most touching and heavenly melodies which delighted my heart. . . . I owed the recovery of my old vigour and spirits to the deep impression the rendering of the Ninth Symphony had on me when performed in a way I had never dreamed of. This important event in my life can only be compared to the upheaval caused within me when, as a youth of sixteen, I saw Schröder-Devrient act in 'Fidelio.'

At Dresden, Schumann and Wagner became friends, and 'as far as it was possible with a person so sparing of words,' as Wagner puts it, he and Schumann exchanged views on matters of musical interest. Schumann was looking forward to hearing the Ninth Symphony produced under Wagner's baton, having been very much disappointed by Mendelssohn's conducting, who year by year took the first movement at a distracting speed.

The Symphony for Palm Sunday, 1846, fell to Wagner's lot to conduct. As the Ninth Symphony was almost unknown at Dresden, Wagner chose this work. It was with great difficulty that the directors of the orchestra allowed him to carry out his

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intention. Wagner borrowed the orchestral parts from the Leipsic Concert Society, as the directors were dubious about the outlay needed for procuring them:

Imagine my feelings [writes Wagner] on now seeing for the first time since my earliest boyhood the mysterious pages of this score, which I studied conscientiously! In those days the sight of these same pages had filled me with the most mystic reveries, and I had stayed up for nights together to copy them out. . . . It is not likely that the heart of a disciple has ever been filled with such keen rapture over the work of a master as mine was at the first movement of this Symphony. If any one had come upon me unexpectedly while I had the open score before me, and had seen me convulsed with sobs and tears as I went through the work in order to consider the best manner of rendering it, he would certainly have asked with astonishment if this were really fitting behaviour for the Conductor Royal of Saxony!

Wagner drew up a programme to act as guide to the understanding of the work, and in the Dresden *Anzeiger* wrote 'all kinds of short and enthusiastic anonymous paragraphs in order to whet the public taste,' as the work had not been favourably received at Dresden hitherto:

Concerning the artistic side of the performance [he continues], I aimed at making the orchestra give as expressive a rendering as possible, and to this end made all kinds of notes myself in the various parts, so as to make quite sure that their interpretation would be as clear and as coloured as could be desired. It was principally the custom which existed then of doubling the wind instruments that led me to a most careful consideration of the advantages this presented, for in performances on a large scale the following somewhat crude rule prevailed: All those passages marked *piano* were executed by a single set of instruments, while those marked *forte* were carried out by a duplicated set. As an instance of the way in which I took care to ensure an intelligible rendering by this means, I might point to a certain passage in the second movement of the Symphony, where the whole of the string instruments play the principal and rhythmical figure in C major for the first time; it is written in triple octaves, which play uninterruptedly in unison, and, to a certain degree, serve as an accompaniment to the second theme, which is only performed by feeble wood instruments. As *fortissimo* is indicated alike for the whole orchestra, the result in every imaginable rendering must be that the melody for the wood instruments not only completely disappears, but cannot even be heard through the strings, which, after all, are only accompanying. . . . I made the strings play only moderately loudly instead of real *fortissimo*, up to the point where they alternate with the wind instruments in taking up the continuation of the new theme: thus the motive, rendered as it was as loudly as possible by a double set of wind instruments, was, I believe, for the first time since the existence of the Symphony, heard with real distinctness. I proceeded in this manner throughout, in order to guarantee the greatest exactitude in the dynamical effects of the orchestra. . . . Many brains had been puzzled by the *Fugato* in 6-8 time which comes after the chorus, 'Froh wie seine Sinnen fliegen,' in the movement of the *Finale* marked *alla marcia*. In view of the preceding inspiring verses, which seemed to be a preparing for combat and victory, I conceived this *Fugato* really as a glad but earnest war-song, and I took it at a continuously fiery tempo, and with the utmost vigour. . . . Furthermore, I devoted special attention to that extraordinary passage, resembling a recitative, for the cellos and basses, which comes at the beginning of the last movement, and which had once caused my old friend Pöhlitz such great humiliation at Leipsic. . . . After twelve special rehearsals of the instruments alone

concerned, I succeeded in getting them to perform in a way which sounded not only perfectly free, but which also expressed the most exquisite tenderness and the greatest energy in a thoroughly impressive manner.

In order that the choral parts might be successfully performed, Wagner enlisted the help of the Dreissig 'Academy of Singing,' the choir from the Kreuzschule, with its fine boys' voices, and the choir of the Dresden Seminary: thus he had a chorus of three hundred singers, whom he tried to get 'into a state of genuine ecstasy' at the frequent united rehearsals. Gade, who was present at the general rehearsal, said he would willingly have paid double the price of his ticket in order to hear the recitative by the basses once more. Hiller considered that Wagner had gone too far in his modification of the *tempi*. The performance was a complete success, and Wagner was particularly pleased with the praise of the philologist, Dr. Köchly, who said it was the first time he had been able to follow a symphonic work from beginning to end with intelligent interest.

On Palm Sunday, 1849, Wagner again conducted the Ninth Symphony at Dresden. The work had been chosen in order to secure a financially successful concert. Mr. Lidgley writes:

To Wagner, Beethoven represented the fulfilment, not only of what had already been achieved, but of all that was possible in the domain of absolute music. With unerring instinct the great tone-poet had followed up the varied springs of emotion, until in his colossal Ninth Symphony he had set himself to exhaust the limits of the sea of sound. And in the end, to satisfy his inner yearning, to express all that he meant that Symphony to reveal, he joined speech to tone and cried, 'Rejnice! Breast to breast, ye mortal millions! This one kiss to all the world!' Only by the aid of poetry could the message of his crowning work be fully conveyed—that was the meaning to Wagner of the 'Choral' Symphony. To him it was no mere species of art-variety—a symphony with a chorus—it was Beethoven's tacit acknowledgment of the limitation of absolute music, the confession that poetry as well as tone was essential to the art-work of the future.

In 'The Work and Mission of My Life,' Wagner says it was his introduction to Beethoven's Symphonies, which he heard at Leipsic at the age of seventeen, that first stirred the pulse of music in his being. These gave to music in his eyes

. . . an altogether supernatural power: their harmonies and movements appeared to me rather like ghostly, spiritual forces, which seemed to address themselves to me individually, and to put on the most fantastic shapes! . . . I had suddenly become a musician.

In his 'Beethoven,' Wagner writes thus of the choral section of the Ninth Symphony:

Never has the highest art produced anything more artistically simple than this refrain, whose childlike innocence breathes on us (when we first catch the theme given in a unison of perfectly even whispers by the bass strings of the orchestra) with holy awe. The refrain now becomes the *Cantus firmus*, the Choral of the new Commune; and round it, as round the Church Choral of Sebastian Bach, the voices harmoniously entering group themselves in counterpoint. Nothing equals the pure depth of feeling with which each new voice as it enters animates this primitive song of perfect innocence; until every adornment, every splendour of growing emotion is united to it and in it, like the breathing universe round a final revelation of purest Love.

Can we doubt that Beethoven's influence did indeed make Wagner a musician?

THE FETISH OF FORM

BY J. H. ELLIOT

In this age, when the high-priests of musical culture are bestirring themselves towards the education and improvement of taste among the uninitiated, one sees with misgiving the tendency towards an idolatrous ritual which may be termed the Fetish of Form.

Far be it from me to belittle the canons and codes of musical composition. I have no desire to be associated with the historic gentleman who 'spoke disrespectfully of the solar system.' I realise, as we all must, that composition is governed by rules, and that music without any form, established or improvised, would be impossible even if it were desirable. But I do protest—with some reason, as I hope to show—against the exaggerated emphasis which is so often placed upon the purely mechanical aspect of the art.

I hope and believe that the bias is achieved unconsciously. There may be professors whose idea of teaching 'musical appreciation' is to parade their pedantry before the uninitiated, but their number, let us hope, is small. Yet there is danger for the most sincere and earnest.

Let us consider for a moment the attitude of the person who 'doesn't know much about art,' but is none the less anxious to discover what there is in Bach, Brahms, or Wagner. He takes up a book, or listens to a lecture, on musical appreciation—and either of these, emanating from one whom he knows to be of the initiated, cannot but inspire him with confidence and trust. What does he find? Too often, he is merely told exactly what happens (on paper) in a symphony, &c.—a theme is set forth and treated in such and such a manner; this is followed by that and the other, and so to the bitter end. What does he infer? Almost inevitably that 'classical' music is really an arid, dull, and desperately logical succession of sounds, without any genuine opportunity for poetic beauty or feeling—or, at least, that if the latter be admitted, it can remain only for a moment, and must always be followed by a prolonged douche of cold water in the shape of a 'development' passage or some such irksome necessity.

This is, perhaps, putting the matter a trifle strongly; but from the insistence laid upon musical form in so many quarters, it must appear to the uninitiated that this is the only aspect of the art which matters. Why are they not told at the outset that the value of a musical work rests not upon its form, but upon the degree in which it rises above that form? Why should the 'development' bogey, &c., always be presented as a necessarily pedantic exercise, as though its very nature at once precluded all possibility of poetic feeling? Tell them, if you will, that a lengthy musical work cannot be *always* at a hundred per cent. white-heat (though no one but an imbecile would expect or wish it to be); but, in the name of music, why not admit that if a 'development' fails to stimulate the intellect through the ear (as opposed to the eye), it at once falls to the ground, an empty and vapid display of mechanical pedantry?

How many novices may we expect to take an increasing interest in great music if they are told, or as good as told, that they cannot really enjoy it unless they can recognise at once all the dry bones beneath the living flesh, especially when the bones

are meticulously described while the flesh (that is, the æsthetic value) is totally ignored? When will our professors remember to emphasise that 'variety in unity' and all its offspring are, primarily, under the direction of an abstract sensibility? As soon as a technical device becomes acceptable to the intellect—which, aided by its subordinate the ear, is the representative of the unseen and unknown judge, the musical sensibility—it mechanically becomes an admitted rule.

Sonata-form, Rondo-form, Binary, Ternary—what, then, are these if not the simple means by which the masters have attained infinitely greater ends? If musical appreciation cannot be taught by any known method (and I do not think it can), at least we may guard against this everlasting harping upon scientific machinery as opposed to artistic inspiration. We cannot, it is true, explain the latter, but at least we can avoid the erection of false standards by mitigating our insistence upon the former. It is highly desirable to explain in simple terms what is meant by melody, harmony, &c., and to point out the necessity of training the ear to follow complicated inter-weavings; but to commence the instruction by dissecting an entire work into subjects, developments, and recapitulations is as misleading as it is wearisome.

'But,' it is urged, 'by learning first to understand the formal outline of a work, the appreciation of its æsthetic value will follow as a matter of course.'

I reply (and here is the very crux of my protest): It is more likely that nothing at all will follow, for unless the learner has already become a slave to form-worship (which is valueless in any case) he will probably lose interest altogether, convinced that listening to 'classical' music demands dreary and irksome studies for which he has neither time nor patience, and that the reward of such studies would be nothing better than the possession of a stagnant and futile pedantry. Tell him what you will concerning musical form, but let it be emphasised clearly and constantly that it is useless, empty, and dead, unless it be the channel for the pure white flame of æsthetic truth.

I have, perhaps, spoken a trifle strongly; I will now be even bolder. I do not believe for an instant that a knowledge of musical form (that is, Sonata-form, &c.) can help anyone, intrinsically, to appreciate and enjoy great musical works. If the formalism be present—subordinated, as it should be, to artistic value—the ear will acknowledge it unconsciously. To tell the beginner that such and such a passage is a development of such and such a theme is to tell him what his own senses would discover in any instance. This may not be achieved at once, for a certain number of repeated hearings are necessary to the appreciation of a great work, whether its form be previously understood or not.

The whole trouble, I think, arises from a confusion between the qualifications necessary to the elementary stages of coherent composition and the degree of knowledge necessary for listening intelligently to what has been composed—as I conceive them, two vastly different things. The exact knowledge of form may assist us to realise the extent of the composer's mechanical ingenuity—to worry out, in fact, the dry bones which he has been at pains to conceal, because they can have no true efficacy until they are so concealed, and to all intents and purposes are subordinated to the point of obliteration; but for the

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aspects of the art which really matter, and by which that art must ultimately be judged, such knowledge is useless—worse than useless where it detracts from the vital considerations.

I shall be answered, no doubt, that to look minutely into musical works and 'see the wheels go round' does add to one's enjoyment. I can only reply that I doubt it, and that if it be true, this form of enjoyment is not only negligible compared to the æsthetic stimulation, but totally irrelevant. And why? Because musical form and all technical devices, in themselves are of no artistic value. Any bungler could invent a few 'motives' and juggle with them contrapuntally for a given period: it requires a Bach or a Wagner to employ this method and create music of sustained vital interest. If in any part of a musical work it becomes necessary consciously to direct the attention to formal devices in order to sustain the interest, I hold that such a passage fails æsthetically, and is therefore musically worthless. This is perhaps a sweeping statement, but surely a purely mathematical interest arising from a musical work is as far removed from the true spirit of the art as a naïve astonishment at the virtuosity of an agile pianist. We all unite in condemning the latter viewpoint, but what is musical form, *qua* form, if not the mere external virtuosity of the composer?

It will perhaps be argued, however, that the mathematical and the æsthetic viewpoints do not of necessity exclude each other. I admit this to be true, but only to a limited extent. In listening to Bach, we cannot avoid hearing the melodies running together and gloriously interweaving; but who stops consciously to admire the music as a *chef d'œuvre* of counterpoint? Who has a thought for Sonata-form when hearing the Symphonies of Beethoven or the Quartets of Mozart? Or who, having stopped to think of it, can honestly claim to have enjoyed music any the better? The enjoyment derived from form-study is purely extra-musical; and, practised to its full extent elsewhere than on paper, it cannot but detract from the enjoyment of music in the spirit in which, at its best, it is conceived. No one will deny, surely, that æsthetic value forms the *raison d'être* of all the music which counts, and that to achieve their end the great masters have made their own rules—or, at least, adapted and developed those which their predecessors made, which is much the same thing. Therefore to emphasise the means rather than the end is, to my mind, a superficial and ludicrous procedure.

Let me repeat, however, that I am in no way deprecating the exposition of musical form to the listener; I merely protest against the extraordinary insistence which is so often placed upon it—a course which is not only misleading, but definitely discouraging to beginners; and while I admit that it is difficult to make some points clear without going into technicalities, I venture to suggest that the emphasis should at all events be laid in the right place.

The Destra Choir gave a capital performance of 'Merrie England' at Fulham Town Hall on November 6, with Miss Lillian Stiles-Allen, Miss Edith Furmedge, Mr. Walter Glyne, and Mr. Herbert Heyner as soloists. Mr. William S. Lewis conducted.

THE CLEMENTI MYSTERIES

By HERBERT WESTERBY

An able résumé, by Dr. Orlando Mansfield, of some of the biographical problems connected with the life of Muzio Clementi has recently appeared in this journal. Clementi, as the 'Father of the Pianoforte,' bulked largely in the musical history and activities of this country, and, like Handel, is buried in Westminster Abbey. What is said by E. Dannreuther in his article on Clementi in 'Grove' is still true as regards his pianoforte works, that 'they are indispensable to pianists to-day and must remain so.'

Unfortunately no 'life' of Clementi has appeared in English. Unger in his (German) 'Muzio Clementi's Leben' (1914) seems to have gone to the proper sources and worked with system on the 'mysteries' of his life. Parabeni in his 'Muzio Clementi nella vita e nell'arte' (1921) has touched on other aspects. The present problems may be discussed in order, thus:

WHO BROUGHT CLEMENTI (IN 1766) FROM ROME TO ENGLAND?

This has been variously asserted to be: (a) Lord Mayor Beckford of Fonthill Abbey, who died in 1770. (b) His son William, the author of 'Vathek.' (c) Peter Beckford of Steepleton House, Dorset—cousin of the Lord Mayor.

Dr. Mansfield and Mr. H. Southern both assert it was Peter Beckford, and that Clementi resided at Steepleton House, but they do not give proof in support. Previous to Dr. Mansfield's article, there appeared (Spring, 1925) in the Year-Book of the Dorset Society,* a most interesting contribution by Mr. H. Southern entitled 'Clementi in the Dorset Park Country.' Mr. Southern shows that Clementi's patron could not have been the author of 'Vathek,' because in 1766 he was only seven years old. It follows that if Lord Mayor Beckford did not go to Italy, he could not have brought Clementi here, so we must fall back on Peter Beckford. Unger in his German 'Life' seems to be the first to quote in proof from Peter Beckford's 'Familiar Letters from Italy,' vol. 2, p. 228, thus:

... the famous Clementi whom I found here in the year 1766 and bought of his father for seven years.

This point seems settled therefore, though it introduces a new problem, because the period of his adoption has always been given as four years: but of this later.

WHERE DID CLEMENTI RESIDE?

Dr. Mansfield and Mr. Southern say at Steepleton House in Dorset, but there is no actual apparent proof. Unger and other authorities say Fonthill Abbey.

Meanwhile, if Clementi were adopted for seven years, he probably would not go to London until 1773, and the English biographers say 1770, *i.e.*, after four years' residence. If Clementi went first to Fonthill, he would probably leave there on the death of the Lord Mayor and go to Steepleton House for the rest of the time. If he went to Steepleton House, he might have spent seven years there, or made a change in 1770 and gone to stay with the young author of 'Vathek,' who afterwards (in 1780) himself went to Italy and wrote an anonymous account of his travels there. This problem is still unsolved.

* 274, Gresham House, Old Broad Street, E.C.2, 35.1

WHEN DID CLEMENTI COMMENCE HIS CAREER IN LONDON?

No account of Clementi's appearance in London has been found earlier than that of April 3, 1775. What did he do between? Probably he was establishing himself first as a teacher. The *Harmonicon* of 1832 (which seems to have had personal information) states that on reaching London he was 'speedily' appointed cembalist or conductor to the Italian opera. This appointment was from 1777 until 1800, when he went to Paris and met with a great reception. Mereaux the Paris publisher also states that the success of Clementi's Op. 2 (published in 1773) determined him to go to London, so it was apparently between 1773 and 1775.

WHERE WERE HIS EARLIEST WORKS, OPP. 1 AND 2, PUBLISHED?

Prosniz says Op. 1 at Paris, and Op. 2 by André, of Offenbach. In the British Museum I have recently seen original editions of both as published by S. A. & P. Thompson of 75, St. Paul's Churchyard, London, and dedicated to Peter Beckford, Esq. This also points to his patron, but does not prove where he resided.

WHAT WAS HIS BIRTH-DATE?

English notices all say 1752, but birthday unknown. This I found after an examination of the funeral book extract in Chester's Registers of Westminster Abbey. Clementi died on Saturday, March 10, 1832. The extract is, 'Interred, March 28, from 26, Newman Street, Oxford Street, aged 80 years, 1 month, 15 days.' Parabeni quotes from this, and calculates Clementi's birthday as '25 Gennais del 1752,' i.e., January 25, 1752. The day is right, but the year must be wrong. Dr. Mansfield writes 'the life of Clementi opens with mystery. . . . His career closes in like manner.' Prosniz says that Clementi died 'in the neighbourhood of London' ('in der nahe London's'), which is doubtless intended for his house at Elstree; others have named E. m. Lodge, Evesham. The well-informed *Harmonicon* of 1832 (p. 86) states that he 'died on Saturday the 10th of last month [March] at his cottage in the vale of Evesham, Worcestershire, in his eighty-first year.' Here a foot-note occurs, 'His age is thus stated in the public prints, but we have good reason to think that he was at least four or five years older.' A pre-decease biographical notice in the same journal seven months previous (August, 1831) stated that the year 1752 'is not authorised'; the notice continues, 'we think that it admits of correction and ought to be three or four years earlier.' In the 'Life of Moscheles' (by his wife), on p. 263, vol. i., we read, 'Clementi died at the age of eighty-four years, and was followed to his grave in Westminster Abbey by many of his brother artists.'

Parabeni points out that four different authorities—Gerber's Lexicon (1st ed.), G. Bertini's Dictionary, 1812, Choron's Dictionary, 1810, and Hauser's Lexicon, 1833—all state the birth-year to be 1746, which makes Clementi six years older than usually given, i.e., the prodigy would be twenty when he left Rome, twenty-nine at his first London concert, and thirty-five when he met Mozart in competition in 1781.

The probability is that Clementi's father understated the age of his son at an early stage of his career, as was similarly done by Beethoven's father,

and Mozart's. It only remains now for some one at Rome to see the parochial registers and note if the date (January 25) is in one of the years 1746 to 1748.

In the Funeral Book, Clementi is mentioned as being 'late of Lincroft House, near Lichfield (Staffs), and then of Evesham.' As the family would be present at the interment it is likely that these details are correct, though as the former prodigy might not be sure of his age, his family would not.

Dr. Mansfield says that 'the Staffordshire story is an invention.' Why? I am curious to know. Note the elapse of eighteen days between the date of decease and the interment, of which, by the way, the Philharmonic Society took charge. To harmonize the various versions it is likely that the body was brought from his 'cottage' near Evesham, to his residence at Elstree, and from thence to 26, Newman Street and the Abbey.

WHERE ARE THE CLEMENTI 'SYMPHONIES'?

These seem to have disappeared. They were specially associated with the Philharmonic Society, of which Clementi was a founder and first conductor, and as such 'presided at the pianoforte.' The first concert of this historic Society took place on March 8, 1813, with Clementi at the pianoforte. The *Harmonicon*, speaking of Clementi and the Philharmonic Society, says:

To this Society he presented two of his MS. Symphonies, the first of which was performed on the 1st of March, 1810. The venerable musician last presided at the pianoforte in 1828.

I have made inquiries, and Mr. W. Wallace, one of the Trustees, writes to say that though Clementi's name

. . . does not appear in the catalogue of the Royal Philharmonic Society's Library now housed at the Royal Academy of Music. . . it may be that some MS. of Clementi's has been bound up with the score of some other composer.

In M. B. Foster's 'History of the Philharmonic' there are references to 'Symphony—Clementi,' but no indication of what this was.

I have seen this Library, with its huge piles of scores (about six hundred) and numerous parcels of band parts. Many students will be interested to know what an examination of these will yield.

Perhaps the above will help to settle various points in doubt. Nos. 2 and 6 still remain—mysteries. Those interested in Clementi as the 'Father of the Pianoforte' can see his tombstone in the South Cloister of Westminster Abbey.

JOSEPH FRANCK

BY ANDREW DE TERNANT

Joseph, the elder brother of César Franck, will probably have a niche in the future annals of music similar to that of Michael, the younger brother of Joseph Haydn. Michael Haydn was a meritorious musician, but, of course, he has long since been completely overshadowed by the fame of the composer of 'The Creation.' Joseph Franck, however, has other claims for remembrance than being the brother of a now more famous composer than himself. Joseph, who commenced his professional career in his native Liège, and afterwards divided it equally with that town and Paris, was one of the most unselfish of musicians. Two noble traits to his credit were

his untiring championship in Belgium of the 18th-century Bach, and the 19th-century Rheinberger. Before Joseph undertook the task of making him better known, Bach was generally regarded in Belgium as 'a dull and dry Protestant musician, only of interest as belonging to an antiquated period of the history of music.' Joseph Franck founded no Bach Society, but he soon convinced his fellow-countrymen that the Teutonic cantor, though a Protestant musician, was also a loyal subject of a Roman Catholic Elector of Saxony, and had composed a colossal Mass in G minor and a beautiful Latin Magnificat. Fortunately for Joseph, music plays an important part in the education of the Belgian Roman Catholic clergy, and although Belgium is the smallest country in Europe, the percentage of musical culture is higher in the priesthood than in any other country in the world, excepting the much larger German Empire (or now Republic). When Joseph Franck commenced his teaching connection in the seminaries for the training of priests and in the convents in Belgium, the Alexandre harmonium was coming into fashion, and he had the happy thought of arranging a selection of the Preludes and Fugues for that instrument. Lithographed copies made by himself were used (long before he published a series), and these soon created a demand for more works of John Sebastian. Joseph was a pianist, organist, and violinist, and had a good baritone voice. With the assistance of his clerical pupils and the nuns he had no difficulty in arranging Bach concerts. The 'Christmas' Oratorio was one of the earliest undertakings, and for many years performances of that work were an annual event in some of the Belgian seminaries and convents.

The Organ Sonatas of Rheinberger were entirely unknown in Belgium until Joseph Franck took them in hand, and played them at public recitals and privately in Catholic Cathedrals and churches before his fellow professional organists. Though Rheinberger's Sonatas were first heard in Belgium before any other country—excepting, of course, Germany—there was no epistolary correspondence between the Belgian musician and the Bavarian composer.

It was not until Joseph Franck was sent by the Belgian Government to make a special report of the various systems of teaching in German music schools, that he became personally acquainted with Rheinberger at Munich Conservatorium. Rheinberger was delighted to see his Belgian champion, and insisted that he should leave his hotel and live in his (Rheinberger's) house while he stayed in the Bavarian capital. At this time a concert of Rheinberger's choral and orchestral works took place at Munich Conservatorium, but the Belgian musician was not much impressed with the programme, and was heard to mutter on leaving the hall: 'That man has left all his soul in the organ-loft.' Fortunately the remark was not heard by the thin-skinned Bavarian composer, and Joseph Franck on his return to Belgium continued with the same zeal as before his propaganda of Rheinberger's Organ Sonatas; but he never ventured to recommend his choral and orchestral works to conductors and concert-givers.

Joseph Franck's first regular appointment at Paris was as choir-master and organist of the Church of the 'Missions Étrangères,' and afterwards at the more fashionable St. Thomas-d'Aquin. Joseph, in his selection of music for the church service, did not

allow personal preferences to prevail, and it embraced all periods and all styles. Anyone who attended the churches under his musical direction could in less than twelve months become acquainted with practically the whole history of Roman Catholic Church music from the early part of the 16th century down to near the end of the 19th. The early Flemish, Spanish, Italian, and English Tudor composers were represented, as well as the most modern. Byrd's Masses and Motets were performed under Joseph's direction in the 'fifties and 'sixties, when these works were considered only of antiquarian interest by the composer's own countrymen. But Franck said it was not advisable to produce 16th-century Church music consecutively, as constant performances were likely to prove monotonous to modern congregations, who were not necessarily all serious students of the art—many barely understood even the musical idiom of their own day. Franck had no love for Rossini's 'Stabat Mater' and 'Messe Solenne,' and often remarked facetiously that the 'artful' Italian *maestro* made up the so-called sacred works from fragments of his forgotten and unfinished operas. But there was no denying the fact that many of the clergy warmly approved of the performance of Rossini's works in churches, and they were received with rapturous enthusiasm by the majority of congregations. It was the duty of organist-choirmasters, Joseph said, as well as the clergy, to attract the people as much as possible to church, and for the sake of peace it was advisable to satisfy their demands.

Joseph Franck, however, subsequently gave up his organist appointments, because they rather interfered with his periodical visits to Belgium. In his native town of Liège he was considered a 'great man.' Here he had opportunity for playing his own Pianoforte Concertos (in the style of Beethoven) before appreciative audiences. He gave concerts wholly of his own compositions, was requested to select the entire programmes for the season at the leading societies' concerts, acted as chief adjudicator at musical competitions, and was consulted generally on the appointments of music teachers in the schools and the choir and organist vacancies at the churches of the city of Liège. He was also often asked to compose for important municipal functions. At Paris he was lost in a crowd of men better known than himself, and he possessed none of the qualities adapted to allure the popular taste. He dressed like a provincial man, and was ill at ease in Parisian society. He eventually became a naturalised French citizen, but this did not place him on the same footing as French musicians of established reputation, and his change of nationality offended many of his old Belgian friends.

But Joseph, like his more distinguished brother César, belonged to a patient stock. He soon drew popular attention to himself by composing a number of pianoforte pot-boilers, and likewise polkas. His 'Feringlied polka des Thugs' was one of the 'best-sellers' of the Paris Exhibition year of 1867. It was played by command of the Empress Eugénie at the Tuileries Imperial State balls, and soon found its way to the notorious 'Mabille' Gardens.

Joseph Franck died in 1891, having outlived his brother César by some seven months. He was seventy-one years of age, but looked much older. A more prolific composer than César, his contributions to Roman Catholic Church music alone number more than a hundred, but few

were printed and published in the ordinary way. The majority were mainly circulated through the medium of lithographed copies (done by himself), and subsequently by means of other duplicating processes. The following, however, are among the most important issued by well-known Parisian musical publishing firms, viz.: Huit Motets avec accompagnement d'Orgue, Op. 1 (Choudens, second edition, 1885); 1^{re} Messe Solonelle en Ut majeur, à quatre voix, Op. 13, 2^{me} Messe Solonelle, en Fa majeur, à trois voix, Magnificat en Ré majeur, à deux voix égales (Bibliothèque Leduc, 1885); and 'Panis Angelicus,' solo de mezzo-soprano et chœur, Op. 96 (Durand, 1899). In the 'Lyra Sacra' are included Veni, Sancte Spiritus, pour tenor ou soprano, Op. 134; Kyrie Eleison pour tenor ou soprano, Op. 162; Veni, Creator, solo et chœur à l'unison, Op. 189; and Ave Verum à deux voix égales, Op. 190. He also contributed some tunes to the collection 'La Chapelle du Couvent,' of J. Lecocq and L. D. Besozzi (1867).

Some of Joseph Franck's compositions were at one time not unknown in English Roman Catholic churches. From 1850 to about 1882, the Redemptorists Order in England was largely composed of Belgian priests, and some of the members brought over with them lithographed copies of Joseph's works. They were frequently performed during the 'seventies at the Redemptorists' Church of St. Mary's, Clapham Park, S.W., under the direction of the English organist, the late Mr. Shepherd, who was a personal friend of the composer. By a curious coincidence also a prominent member of the congregation of that time was the late W. H. J. Weale, a former keeper of the National Art Library, South Kensington, who is as well-known in Belgium as in England by his many volumes on ancient Belgian art, and whose 'Bibliographia Liturgica' (1886) is still considered a standard work on the subject by foreign musical antiquarians.

MONTEVERDE'S 'ORFEO'

By J. A. WESTRUP

'L'Orfeo, Favola in Musica da Claudio Monteverdi,' was first produced in 1607, and published two years later. Since that date it has had a peculiar, almost a pathetic history. Scholars have always referred to it with a touch of condescension. It has received the disapproval of Burney, and, in our own day, the faint praise of Parry. Critics refer to it as a back number. 'Even so,' they say, 'will the crude extravagances of our contemporaries appear to a later and more enlightened age.' One of our most distinguished historians has been heard to remark that the composer was rather a 'second-rate man.'* Perhaps there is some reason for this, and it may be that editors are largely responsible for the attitude which is generally (at any rate in this country) adopted towards this curious work. They cannot be absolved from the charge of presenting it in an unattractive form, or, if the presentation has been attractive, of embellishing the original with a specious veneer which has little in common with Monteverde. Mr. Howes, in an article in the *Musical Times* last year,† drew attention to the

existing editions, but made little comment on them. Robert Eitner's reprint of the original,* with the addition of a realisation of the bass, is almost as badly-printed as the score of 1615 which received the well-merited censure of Dr. Burney.‡ The emendations are frequently unnecessary and fussy. For example, he removes a perfectly good false relation in the *ritornello* which follows the chorus, 'Lasciate i monti' (p. 135). But this edition was published in 1881. Of Orefice's edition there is little to say except that it is certainly not Monteverde, and that if we are to enjoy Signor Orefice's compositions we would prefer to hear a work that was not based on a 17th-century music-drama. D'Indy's edition suffers from being a selection. He omits the whole of Act 1, blandly remarking that it 'ne consiste qu'en chansons et danses pastorales,' as if that were any reason for leaving out some of the most delightful music in the whole opera. But d'Indy travelled on the right road. 'Nous n'avons pas eu,' he says, 'l'intention de faire œuvre d'archéologue, mais œuvre d'artiste,' and even though the marks of expression are a little too freely scattered over the pages, and the translation is at times forced and the harmony often 'in contrasto con lo spirito monteverdiano,'§ the selection, as far as it goes, is not unpleasing. D'Indy, however, did not alter the original time-values, which were left for Malipiero in his edition published two years ago. The use of the crotchet as the unit does much to remove the antiquarian flavour of an old-fashioned work. Yet even Malipiero retains the minim unit in the choruses, and spoils them further by insisting on making each part clear and distinct in the accompaniment, as if the parts were not already clear enough on their separate lines. What could be more ugly or more unnecessary than this from the first chorus (p. 9)?



EX. 1.

A simple reduction of the essentials would have been quite sufficient. Malipiero falls between two stools, for he is neither literally faithful to the original nor sufficiently attractive to be popular. He has, however, the advantage of being an Italian, and so easily corrects errors in the libretto which Eitner marks with a suspicious query.¶

'Orfeo' can hardly be said to have a plot in the melodramatic sense. Its general structure is closely akin to that of the Greek tragedy, and all the familiar ingredients of that form are here reproduced and coloured with a wealth of musical invention. The impersonal chorus, the messenger recounting deeds too awful to be acted on the stage, the long soliloquy, the *deus ex machina*, and the 'happy ending,' all reappear and take their proper place in the unfolding of the narrative. The sententiousness of the final

* 'Gesellschaft für Musikforschung,' vol. x.

† The work is so ill-printed that some sagacity is necessary to discover the errors of the press from those of the composer. Burney, like Hawkins, was not acquainted with the first edition of 1609. I imagine that this is as badly-printed as the second edition.

‡ Malipiero's preface, p. 1.

§ I have given references to the editions of Eitner, Malipiero, and d'Indy by the letters E. M. and D. and the numbers of the pages.

* For an appreciation, however, see Schneider, 'Claudio Monteverdi' (Paris, 1921), pp. 250 of seq.

† June, 1924, p. 509.

chorus is not unlike that of the old Euripidean tag. Here is the second verse:

Thus to all of us is given
Who obey the Lord Eternal;
He shall taste the joys of Heaven
Who on earth has brav'd th' infernal,
He who sows his seed in sorrow
Fruits of grace shall reap to-morrow.*

The strain of piety seems a little out of place, and mixes oddly with the rest of the opera.

The work opens with a *Toccata*, a brilliant fanfare on the brass, with (apparently) all the rest of the orchestra as well. Some editors have so far misunderstood the purpose of this *Toccata* as to mark it *piano* the first time. But it clearly serves to attract the attention of the audience, and is feeble and ineffective unless played *fortissimo*. It bears no resemblance to the Prelude to 'Rheingold,' and it is strange that any should have been discovered. It should properly be repeated twice, after which, to the strains of a delicate little *ritornello* (Ex. 2), the Spirit of Music enters as Prologue:

Ex. 2. *Andante*.

(E. 123, M. 2, D. 2.) †

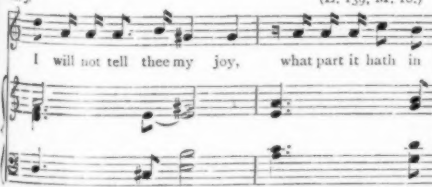


she differs in her function from the Prologue to a Greek play, in that she is neither a character in the drama nor does she reveal the plot beforehand. Her office is merely ceremonial. She addresses the audience as renowned heroes, explains that she is moved to sing of Orpheus, and bids all Nature be still. To the accompaniment of the same *ritornello* she retires.

In Act 1 the interest centres mainly in the choruses and dances. A shepherd delivers a pinegyric suitable to the nuptials of Orpheus and Eurydice, upon which the chorus sings an ode invoking the blessings of Hymen on the happy pair. A Nymph replies, calling them to song and dance. A delightful chorus ('Haste from the mountains,' E. 133, M. 12) and ballet follows. The Shepherd then addresses Orpheus, who, moved by his entreaties, sings of the happiness which he has found in the requital of his passion. Eurydice answers him in a very short recitative, full of simplicity and maidenly reserve:

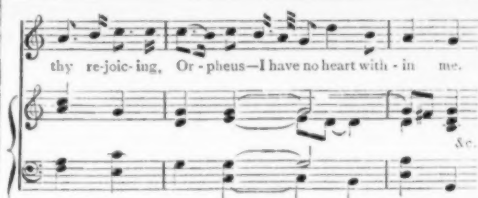
Ex. 3.

(E. 139, M. 18.)



* I quote here, and throughout this article, from the translation by R. L. Starn.

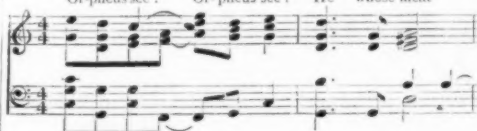
† M. Allegro; D. Lento; Schneider (*op. cit.*, p. 255), 'd'un mouvement plus lent et mélancolique.'



The Act closes with an elaborate choral simile, interspersed with a particularly rugged *ritornello*, likening the joy of Orpheus to the brightness of the summer after winter and of the sun after storm. The first part of the simile is in two and three parts, but at the end the whole five-part chorus swings in with this splendid tune, softening at once at the mention of their hero's past affliction:

Ex. 4. *Allegro giocoso*. (E. 146, M. 31.)

Or-phueus see! He whose meat



but yes - ter-day was but sighs,



The opening of Act 2 is again pastoral, and includes a charming little duet for two shepherds. The second half of their song is taken up by the chorus, and leads straight into an air of four verses for Orpheus, barred irregularly with alternations of 3-4 and 6-8. It seems quite clear that the crotchet of the 3-4 is equal to the dotted crotchet of the 6-8, though Malipiero makes no distinction, and Eitner (in the *ritornello*) gets into quite a muddle of semi-quavers wrongly grouped together. The song has a fascinating lilt which is quite spoilt if the alternate 3-4 is taken as a syncopated 6-8. I give the voice-part of the first verse. The repetition of the first line is a quaint touch:

Ex. 5. (E. 159, M. 40, D. 17.)

Woodland groves do ye re - mem-ber, Woodland

groves do ye re - mem-ber All my cru - el bit-ter

tor-ments, When the rocks heard my la - ment-ing And in

pit - y gave me an-swer? Woodland groves do ye re -

mem-ber, Woodland groves do ye re - mem-ber?

The first shepherd begs Orpheus to notice how all nature shares in his rejoicing. The song ends in C major. A slight pause, and we hear an ominous chord of the sixth on C sharp, innocuous in any

other context, but here full of sinister foreboding. It is Silvia, the messenger, one of the companions of Eurydice. 'Ah, bitter sorrow,' she sings to a melody which is afterwards skilfully used as the bass of a five-part chorus. Orpheus overhears. 'Whence dost thou come, whither go? Nymph, tell thy tidings.' 'To thee, Orpheus, I come, cruel tidings I bear thee, a tragedy of bitterness and grieving.' And then—

Ex. 6. The Messenger. (E. 164, M. 47, D. 25.)

Griev-ing, For thy love-ly Eu-ry-di-ce. Orpheus.
A-las, what

Thy well-be-lov-ed bride is dead.
hear I? &c.

The beauty of this is not peculiar to any one age or epoch; it does not have to be analysed by the scholar or defended by the antiquarian. All men have felt emotion like this at some time or other. Schneider well says: 'Nous ne sommes plus ici en face d'un compositeur échafaudant des notes; nous avons devant nous un homme que pleure véritablement.' Eitner introduces strange chords which profess to bridge the gaps that were never meant to be bridged. It is German scholarship of this type that tempts the choleric to blaspheme.

The rest is soon told. Orpheus declares that he will recover his bride from the dead or else remain with her below. The Messenger renounces the light of day and departs to lead a life of solitary penance. Two shepherds sing a dirge for the death of Eurydice, a victim to the serpent's fangs, and for the loss of Orpheus, torn from them by the bitterness of grief. With the chorus 'Ah, bitter sorrow' the Act closes.

In Act 3 Orpheus, guided by Hope, arrives at the bank of the Styx, where Charon greets him and warns him not to force his way into Tartarus. There follows the impressive little symphony quoted by Mr. Howes (p. 510), and the long and elaborate solo with which Orpheus tries to win Charon's heart. The old ferryman refuses to be charmed, but the sweetness of the song at length induces slumber, and Orpheus passes across to the other shore, singing on his way, 'O give me back my love, Tartarean spirits.' A chorus of spirits comments on the invincibility of man's will.

The scene of Act 4 is Hades. Pluto sits in state to receive the suppliant, who by the advocacy of Persephone is granted his desire. In thankfulness he sings a pæan of joy to his lyre which has thus won his victory for him. This is the climax of the work, and the composer rose to the occasion with a tune which (but for posterity) would have been numbered among the world's noblest melodies.* The triumph is short-lived. As Orpheus leads his bride back to the world above, he turns to look at her and she is taken from him. The chorus of spirits, once more in philosophical mood, point out the danger of desire and the glory of true virtue:

He only aye is glorious
Who's o'er himself victorious.

In Act 5 Orpheus is wandering disconsolate through the plains of Thrace, Echo following him as he laments his misfortune and sings of the matchless beauty and goodness of Eurydice. Apollo opportunely descends in a cloud, and takes Orpheus with him to heaven, there to behold his lovely bride for ever.

The final chorus is followed by a *moresca*, danced by shepherds. Schneider suggests that it was intended as 'le morceau de vestiaire,' during which the audience prepared to leave the theatre. In any case, to the sophisticated mind it seems an anticlimax, and one feels that the opera would have ended more appropriately with the final chorus.

It will be seen from this rough outline of the story that the dramatic interest is slight, and that consequently the music bears a greater burden on its shoulders. Only in Acts 2 and 4 are there what could be called dramatic moments, and it is remarkable that in spite of this handicap the level of inspiration remains so high throughout. Words like this may seem strange to those who regard 'Orfeo' as a peculiar kind of fossil, presumably interesting to its contemporaries, but unworthy of any serious attention to-day. It never occurs to them that the dry bones can live, or that inspiration is not a quality peculiar to those favoured persons who are more nearly connected with their own epoch. They fail to see that the more remote a work is, the more necessary it is really to live with it in order to know it. It is not sufficient to subject this music to the critical microscope. It is stifled by the air of the study and the library. To hear its beauties revealed by singers of flesh and blood is a very different thing from examining the faded pages and obsolete notation of an antique score. Criticism like that of Burney† then appears impertinent, and it is not the composer who is shown up, but the doctor.

One of the most interesting features of Monteverde's style is the picturesque setting which he gives to particular words and phrases. He himself said, 'The declamation is expressed by the music,' but it would have been obvious without this assurance. A good example of his word-painting is the beginning of one of the choruses in the long simile which I have already mentioned, particularly

* Quoted by Mr. Howes (in part), p. 511: E. 202, M. 105, D. 56. What does Hawkins mean by saying 'solo airs there are none'?

† 'The common precept of avoiding two fifths or two eighths, particularly in two parts, is frequently and wantonly neglected, without the least necessity or pretence of producing new and agreeable effects by such a licence' ('General History of Music,' iv., 27). This is the pedantic method. You discover the consecutives first, and then declare that they are disagreeable.

as it has proved a stumbling-block to the editors. The first and second editions both read :

Ex. 7.

E do - po l'as-pro gel del ver - noi-gnu-do

The error is plainly in the second bar of the tenor. Eimer (p. 145) alters it to—

Ex. 8.

which breaks the flow of sixths, and does not explain the corruption. Malipiero (p. 30) transfers the sharp to the first C, and reads :

Ex. 9.

But there is no place for a C sharp in the vocal parts, and so far from it being necessary to avoid a discord Monteverde clearly intended one on the word 'aspro.*' Burney realised this, and read what is almost certainly right :

Ex. 10.

The offending sharp is, in fact, a natural which has escaped from before the B where it should have stood, just as the B in the alto part is marked with a natural. An interesting parallel to this occurs in the prologue, the significant chord falling on the word 'ciest':

(E. 125, M. 3, D. 6.) †

Ex. 11.

le più ge-la - te men - ti.
the soul in i - ciest bond - age.

so also in the Messenger's first solo :

(E. 162, M. 44, D. 21.)

Ex. 12.

Ahi - cas - o a-acer-bo!
Ahi - bit-ter sor-row!

the discord accentuates the effect of 'acerbo.' Nor is it only bitterness which the music expresses. This delightful little flourish (from a shepherd's song) both looks and sounds like a ripple of laughter :

* The English version is : 'And after biting frost of naked winter.' † E. and D. read D sharp in the bass, and D.'s translation misses the point of 'gelate.'

Ex. 13.

(Ibid.)

laughs the for - est, laugh . . the mead - ows.

It would be easy to go on multiplying examples of this picturesque method. But any one who looks into the work at all closely cannot fail to discover them. As most of them occur in recitative, it may be interesting to give one from a chorus as a last instance. The other parts follow the second tenor in imitation :

Ex. 14.

TENOR II.

(E. 171, M. 54, D. 36.)

Where-e'er thou climbest, where-e'er thou climbest, yawn-ing
guifs a - wait thee.

Another device worth noticing is the climax reached by an ascending scale or sequence, a process which afterwards became a commonplace and the chief resource of every Kapellmeister who ever set pen to paper. There are two good examples, both from the Messenger scene in Act 2. The first is the anxious cry of Orpheus, followed by the restrained melancholy of the Messenger's reply :

Ex. 15.

ORPHEUS.

(E. 164, M. 46, D. 25.)

Whence dost thou come, whither go? . . Nymph, tell thy ti-dings.

MESSENGER.

To thee, Orpheus, I come. cru-el ti-dings I bear thee, a

The other is from the Messenger's long narrative, where she describes the last moments of Eurydice. (The reading of the fourth bar is that of the 1615 edition. M. differs from E. and D.) :

Ex. 16.

(E. 166, M. 49, D. 29.)

For . . then her lan-guid eye - lids a lit - tle ope -

-ning, she call'd u-pon thee, Or-pheus, my Or - pheus!

The forces required for the performance of 'Orfeo' are considerable. The solo singers (some of whom are members of the chorus) number seventeen, thus:

Sopranos (6): Spirit of Music, Nymph, Eurydice, Messenger, Hope, Persephone.
 Altos (1): 2nd Shepherd.
 Tenors (7): Orpheus, 1st and 3rd Shepherds, 1st and 2nd Spirits, Echo, Apollo.
 Basses (3): Charon, Pluto, 3rd Spirit.

However, some of the parts can easily be doubled, e.g., the Spirit of Music, Eurydice, the Messenger, and Hope, can all be performed by one person. The five-part disposition of the chorus varies. Sometimes the sopranos are divided, sometimes the tenors. The spirits of the underworld are altos, tenors, and basses, sopranos apparently being considered unsuitable for Pluto's choir. No doubt the real reason is that Monteverde wanted a sombre tone-quality (compare the opening of the second number of Brahms's 'Requiem'). Of the orchestra there is not much need to speak. Mr. Howes has given the list of the instruments in his article (p. 509). He goes on to say:

How are we to modernise this? . . . We could either hand the whole score to Sir Edward Elgar and get him to give us a modern version complete with tubas and triangles—this would be the course that Monteverde himself would have wished to see adopted—or, unable to divest ourselves entirely of our antiquarian scruples, we might prefer to keep as near the original as possible, and merely make a few substitutions for the impossibly obsolete instruments.

I am bound to say that the first of these suggestions does not commend itself. There is no harm in orchestrating a work like the Bach C minor Fugue, which is (presumably) already fairly well-known in its original form, though it is ridiculous to say that Bach would have revelled in it. But to present a work in a new dress when we are unacquainted with its proper garb is a particularly obnoxious form of artistic deceitfulness. Orchestral resources and styles of composition are not so independent of each other that any work can naturally and easily be transplanted to a new setting. At the same time, it is of course impossible to reproduce exactly the original orchestration. The following scheme, which is much less drastic than the suggestions of Mr. Howes, will be found on comparison with the original list to form an adequate substitute, and to be reasonably economical:

2 Piccolos (flautini alla vigesima seconda).
 2 Oboes } (in unison, cornetti).
 2 Clarinets }
 2 Trumpets (to play 1st and 2nd trombones where necessary).
 3 Trombones.
 Harp.
 Organ (with reed and flue stops).
 Harpsichord (or Pianoforte).
 Strings.

Particular interest attaches to the strings, as they are once used to accompany recitative, viz., at the end of Act 3, a very striking and unusual procedure. Their warm and restful tone provides a marked contrast to the more severe combination of organ and lute, which has gone before. A special study might well be made of the instruments used for accompanying the recitative. It was no doubt the frequent changes in the Messenger scene that confirmed Hawkins in his belief that a special instrument was

assigned to each character. Of the wind instruments in this list the oboes, clarinets, trumpets, and trombones play the seven-part symphonies. The piccolos are used, as in the original score, to give piquancy to the ballet in the first Act, and in the *ritornello* in thirds in Act 2. The organ employs reed or flue stops according as it represents the 'regale' or the 'organo di legno.'

It is a mistake to look for foreshadowings of later styles in 'Orfeo.' Such an attitude prevents one from seeing the fruits of Monteverde's genius in their true light. But a lesson may be learnt from his innovations. It appears that they are most successful when they seem to come most from the heart. We smile at the florid scales for cornetti or violins. Here he was trying to be impressive, and we feel that it does not quite come off. In just the same way, when we have recovered from our first rapturous prostration before the shrine of some modern prestidigitateur, hailed by his intimates as a genius, by the public as a fool, do we perceive that the tricks are threadbare, the bombast puerile. We cease to marvel, and realise that the Emperor has no clothes on.

It is over three hundred years since primitive brass blared out the rugged *Toccata*, and the curtain rose at Mantua before the 'offspring of princes.' Yet while Striggio's libretto has worn thin and the conceits of a more artificial age have become palpable, the freshness and vigour of the music remain untainted by so long a burial. It might be worth while to consider whether some of the energy which a belated patriotism has expended on resuscitating the Elizabethans—a process in which enthusiasm has not infrequently been anterior to discrimination—might not with advantage be devoted to extending a welcome to a patriarch from another clime. Perhaps the public is too sophisticated to listen with equanimity to simple recitative accompanied by harpsichord or organ. Students again may laugh at the direction *con tutti li stromenti*, and go away to introduce some new and hideous instrument of percussion into their most recent symphonic poems. All this can only be determined by the event.

It has not been the purpose of this article to give the history of 'Orfeo,' which can be collected from the ordinary works of reference, nor to attempt a complete critical estimate of it as an artistic creation. It has been sufficient to touch on some of its many aspects. To do justice to the harmonic and melodic invention, to the expressiveness of the recitative, and the vigour of the choruses, homophonic and contrapuntal alike, would require a more ample exegesis. An opportunity for renewing acquaintance with the work will be afforded on December, 7, 8, and 9, when it will be performed in English at Oxford. Particulars were announced in last month's *Musical Times*.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XIV.—WILLIAM HUNNIS

Although the fame of William Hunnis is more closely connected with the development of the English drama than with that of music, yet he composed a good deal, and was also Master of the Children of the Chapel Royal for thirty-one years. He was born *circa* 1530, and in 1551 became a Gentleman of the Chapel Royal. One thing is

certain, that Hunnis's name appears in the Stowe MSS. (British Museum) 571, fol. 366, in 1552, acknowledging the payment of his fee, his description being given as 'of the Chappell.'

Hunnis was undoubtedly imbued with the reforming doctrines under Edward VI.; yet Queen Mary retained his services in the Chapel Royal.* However, in March, 1556, he was found to be more or less implicated in a Protestant plot, and was deprived of his post. In 1559 he was restored under Queen Elizabeth, and as a mark of favour was appointed Keeper of the Queen's Gardens at Greenwich, for life, at a salary of 12*d.* a day, by Patent dated June 20, 1562.

On the death of Richard Edwards, on October 31, 1566, Hunnis was appointed his successor as Master of the Children of the Chapel, and was sworn into that office on November 15, 1566, at an annuity of £10, the number of boys being twelve. Five months later, on April 18, 1567, he was granted a commission to take up choristers for the Chapel Royal. These choristers were selected as much to be boy-actors as singers in the Chapel, and at Shrovetide (February 29-March 2), 1568, Hunnis presented his players at Court, giving a yearly performance till 1572. In that year, on January 6, he produced a play called 'Narcissus'; and on Shrove-Sunday, 1576, his dramatic venture was rewarded by the sum of £13 6*s.* 8*d.* From 1576 to 1580 Hunnis joined forces with Farrant, both companies being styled the 'Children of the Chapel,' with Farrant as manager or producer. Their first play was 'Mutius Scaevola,' given on January 6, 1577, for which the Queen allowed an extra £10 in addition to the usual fee of £6 13*s.* 4*d.*

Meantime Hunnis did not neglect the musical side of his appointment, and on December 11, 1578, a work of his entitled 'A Hive Full of Hunny' was licensed to Thomas Dawson. This quaint work contained 'The first book of Moses, called Genesis, turned into English metre,' with a melody in the minor mode. Three years later, on November 7, 1581, Hunnis issued 'VII. Steppes to Heaven, *alias* the VII. Psalmes reduced into meter,' of which a second edition appeared in 1583 under the varied title of 'Seven Sobbes of a Sorrowful Soull for Sinnes,' printed by Henrie Denham in Aldersgate Street at the Sign of the Starre, dedicated to the Countess of Sussex—with musical setting.

In addition to his three printed volumes, Hunnis composed many sacred pieces, which are in MS., in the Music School, Oxford. His 'Alack, when I look back,' was revised by Byrd (see 'Tudor Church Music,' vol. 2, William Byrd, page 223).

On Farrant's death (November 30, 1580), his widow sold the lease of the Blackfriars to Hunnis, who continued to train the Children of the Chapel Royal for the Queen's delectation. The Children of Windsor do not appear to have acted after 1580, and, as Prof. Wallace writes, 'from that time forth they are never heard of again as actors.' On December 20, 1581, the Widow Farrant signed a confirmatory lease of her whole property to William Hunnis and John Newman, at an increased rental of £6 13*s.* 4*d.*, and Hunnis presented Court plays by his boys during the years 1581, 1582, and 1583.

At length the Earl of Oxford, believing in Lyly's ability to do great things in drama, bought the Blackfriars lease, and in June, 1583, made a present

of it to Lyly. In the winter of 1583-84 the Earl of Oxford's boys—that is to say, the combined forces of the Children of the Chapel and the Children of St. Paul's Cathedral, under William Hunnis and Thomas Gyles respectively—gave several Court plays, including 'Alexander and Campaspe' (which has the charming lyric 'Cupid sang, Campaspe played') on January 1, 1584, and 'Sapho and Phao' on the following Shrove Tuesday, March 3, at night. Hunnis received £20 for presenting two plays—on Twelfth Day and on Shrove Tuesday, 1584. However, in May, 1584, Sir William More got an order from the Sheriff of London awarding him possession of Lyly's theatre, and thus ended the first Blackfriars Theatre and the Children's plays under their master, Hunnis.

From 1585 to 1597 Hunnis devoted himself to the training of the children for the Chapel solely, and composed some sacred music for them. A new edition of his 'Seven Sobbes of a Sorrowful Soull' was issued in 1587.

His death occurred on June 6, 1597, and three days later Nathaniel Gyles, Mus.Bac., Master of the Children of Windsor since October 1, 1595, was sworn Gentleman of the Chapel Royal and Master of the Children, receiving a Patent for his appointment on July 14, 1597.

CRITICS IN EXCELSIS

BY ARTHUR T. FROGGATT

Disraeli said that the critics were the men who had failed. A recent writer puts it in this way: 'One might describe the average art critic as a parasite living on the endeavour of others.' I am disposed to think that these judgments are not undeserved—at all events the second, which only applies to the average critic. But what of those who are below the average? I remember one who was fined two hundred pounds for a false and malicious libel, and escaped punishment because all his possessions (so he said) were the property of his father. So, possibly, they do not always succeed in 'living on the endeavour of others.' At any rate, let us hope not.

Of course on this occasion I confine my remarks to musical criticism, without reference to such works of art as the memorial to Epstein—I beg pardon, I mean the memorial to Hudson. But the criticism we meet with is often calculated to take our breath away—possibly, intentionally so calculated. We are inclined to wish that it were a little less emphatic, a little less sweeping. We might even desire that the critics were a trifle more in agreement one with another. It is somewhat disconcerting to feel compelled radically to revise our estimate of the great composers every few months or so.

Most of us were educated in the belief that Henry Purcell stood at the head of English composers. But two years ago it became necessary to celebrate the Tercentenary of William Byrd; and some time earlier—I suppose as one of the preparations for that event—it was discovered that *he* was the greatest English composer. (I remember, in this connection, the late Dr. McNaught congratulating the Musical Association on the fact of England possessing more than one greatest composer.) We were told, indeed, that Purcell was a pigmy compared with Byrd. In the Tercentenary year an eminent musician, after praising Byrd, warned us

* See 'Queen Mary's Chapel Royal,' by the present writer, in the *British Historical Review* (1918).

that we might soon be talking nonsense about him; but it seemed to me that the advice came rather late. However, another musician informed me that he preferred Byrd to Palestrina, the music of the latter being too smooth—I think that was the adjective. I took this to mean that when listening to a piece of 16th-century music we expect occasional crudities, and are disappointed if we do not get them.

With respect to the comparative merits of Byrd and Purcell, I should have thought it might be sufficient to say that they were the greatest English musicians of the 16th and 17th centuries respectively. Ouseley, by the way, seems to have preferred Tallis to Byrd; and possibly Ouseley was as good a judge as any of those who now instruct us in these matters. But the custom (for it has become a custom) which I deprecate is not so much the pitting of one composer against another, as the absurd depreciation of the one whom it is the fashion to despise, or the equally absurd exaltation of the other whom it is the fashion to adore. Most of the great composers have had the misfortune to suffer in both ways.

A short time ago I was astounded at reading in the musical column of one of the great London dailies that Orlando Gibbons's 'Hosanna to the Son of David' was perhaps the finest piece of sacred music ever written. Not the finest by Gibbons, not the finest by any Englishman, but the finest ever written. The 'perhaps' of course was an indication that the habit of 'hedging'—almost universal among musical critics when discussing new works—had not been entirely laid aside. But think of it. If the writer had said that this anthem was 'perhaps' the finest sixty-six bars of sacred music ever written, I might, in this year of enthusiasm, have agreed with him. But when I reflect that such things as the 'St. Matthew' Passion, the Mass in B minor, the Requiem Masses of Cherubini and Mozart, the Missa Solemnis, to mention only a few trifles, are in existence, I can only conclude that this particular critic had lost all sense of proportion—temporarily, of course.

Talking of 'hedging,' how changed are the methods of criticism since the days when Joseph Bennett had the courage to declare that a certain oratorio was the finest since 'Elijah.' (I don't say he wasn't right.) But now we seldom go beyond saying that the present work marks the latest stage in the talented composer's progress—which very likely it does, whether the upward progress tend towards heaven or merely into the clouds. It is only when dealing with the great masters that the critic seeks to astonish us.

I do not know that I have ever heard much abuse of Haydn—for some years he was simply treated with silent contempt. Very occasionally the first part of 'The Creation' was honoured by a performance, but his Symphonies, and even his Quartets, were laid aside. Now there are signs of a change for the better. A few Symphonies were revived during last year's Promenade concerts, and I am delighted to find that eleven were included in the programmes of the recent season. With Mozart it has been very different. 'Childish' was, I think, the favourite epithet for his music. Sometimes it was received with a patronage which was even more offensive than abuse, as though one should say, 'How nice it really is, after all!' I could name an examiner who said to a candidate, 'Now play this silly little piece by Mozart.' But I have been much amused lately by reading great praise of Mozart,

chiefly from critics who are learning to sneer at Beethoven. It has been discovered that Mozart's music is absolutely perfect. And this although he knew nothing of the whole-tone scale!

At the present time Beethoven is on the down grade. I have seen it stated that not more than ten of his Sonatas are worth playing. Quite recently we were told that the 'Pastoral' Symphony belongs to a type which is fast passing away—I forget the exact words. Remarks of this kind have been tolerably frequent of late. It happens just now to be the correct thing to take every opportunity for exalting Bach; and in order to do this effectively it is of course necessary to depreciate Beethoven. Next year it may be the other way about.

Mendelssohn, at one time ranked with Handel and Beethoven and for years placed above Schumann and Chopin, has long been removed from his pedestal. There are, I venture to believe, some signs of a revival of favour. At all events his music has never failed to attract the multitude. Perhaps that is why some of our modernists hate him so thoroughly.

A mastery of form has not been commonly reckoned among the many great qualities of Chopin's music. A few years ago, however, I read a series of articles which was intended to prove that in reality this was one of its strongest points. This year, from another source, I have learnt why it is that his music so often fails to please. This is all rather amusing, if at the same time a little perplexing.

One of the most fatuous pieces of criticism I ever heard was uttered, a good many years ago, during the discussion following the reading of a paper (written by myself) on Liszt's Symphonic Poems. The speaker (a Cathedral organist, by the way), who was unable to agree with my estimate of Liszt, quoted Mendelssohn as having described Liszt's compositions as 'the apotheosis of commonplace.' In view of the fact that Mendelssohn died before the Symphonic Poems were produced, this was pretty good.

I once entered a concert room, on the seats of which I saw copies of a hand-bill liberally sprinkled. I took up one of these, and read thereon the opinion of 'the celebrated critic, Mr. X,' on the merits of the artists who were about to perform. I raised my eyes and beheld the 'celebrated critic' himself two or three rows of stalls away. I couldn't help wondering whether he was feeling comfortable or uncomfortable.

I have avoided mention of the name of anyone living; but I wish to take this opportunity for paying a tribute to the memory of one who has passed away. To my mind, Sir George Grove was an admirable example of all that a critic should be. Almost invariably accurate in matters of fact, devoted to the classics, yet always ready to welcome new works of genius, accomplished in many different ways, warm-hearted and full of enthusiasm, no one who knew him even slightly, as I did, would ever dream of associating him with 'the men who had failed.' And he had the saving grace of modesty.

Mr. R. J. Pitcher will give a lecture-demonstration on 'The Techniquer' at the London Academy of Music, on December 15, at 8, with Dr. Yorke Trotter in the chair. Admission is free.

The Reigate Choral Society's plans for the season include a performance of 'Hiawatha' in December and a miscellaneous programme in the spring.

New Music

SONGS

A good handful of Schubert's songs is now well established in the school singing class, and even in the junior solo classes at some competition festivals. Teachers will therefore welcome a book of thirty songs issued by Novello as Book 273 of their 'School Songs' series. Most of the favourites are here—'Ave Maria,' 'Courage,' 'Litany,' 'The Organ Grinder,' 'Peace,' 'The Trout,' 'Who is Sylvia?' etc. The form is handy, the price low (it works out at less than a penny per song!), and the voice-part appears in both notations. Obviously the collection should be of great service, not only in schools but to special students and teachers generally.

A further half-dozen songs by Bernard van Dieren come from the Oxford University Press. His methods were discussed pretty fully by a colleague in a recent issue of this journal, so there is no need for lengthy criticism. No one can question the sincerity and high ideals of the composer, nor can one deny the frequent beauty of the music. Yet the result is less convincing than it ought to be. The interest and beauty are unequally spread; the music is often unnecessarily difficult; and the composer appears to disdain some practical considerations in the laying-out and notation. For example, in the setting of Despreaux's Chanson ('Voici les lieux charmants') the pianoforte part is set out mainly in such small type as to be almost undecipherable to the player. The reason for this uncomfortable method is thus given in a Note:

The effect to be aimed at is to obtain a balance of sound which, while allowing the big notes to stand out, preserves those printed in small type sufficiently clear and distinct to make them heard as a supporting polyphony (e.g., a relation similar to *cœur anglais* and *strings*).

But surely the part to be made prominent can be indicated by the customary signs; a player of intelligence can be trusted to realise 'a supporting polyphony' without its being printed so minutely as it is here. This Note points to another weakness of the composer: he is too often writing for one medium and thinking in terms of another. His pianoforte parts abound in passages that are obviously conceived in the idiom of string and wind combinations. In addition to the Chanson, the songs received are 'Balow' (anonymous words of 16th century), a Sonnet of Spenser for tenor and eleven solo instruments, Mörike's 'Schön Robert', a passage from de Quincey's 'Levana and the ladies of sorrow,' and 'Weep you no more, sad Mountains.' The Mörike song and 'Balow' contain some exquisite passages, but both are blemished by occasional over-elaboration. However, a reviewer makes these strictures with diffidence. The whole-hearted advocacy of such a singer as John Goss makes one hesitate. Clearly the proof lies in an unusual degree in performance, so it is to be hoped that Mr. Goss and others of like enterprise will give their public a chance of getting on terms with this much-debated composer. In the present stage, however, it is difficult to avoid an impression that van Dieren is more interesting to the singer and lover than to the listener.

A good many other songs have been received from the Oxford University Press. Hubert J. Foss's setting, for baritone, male-voice chorus, and

pianoforte, of seven poems by Thomas Hardy is highly provocative, and at first sight its interest seems to lie chiefly in that quality. The ironic and grim outlook of so many of our younger song-composers rarely makes for attractive music, and this collection, one feels, overworks the vein. Mr. Foss (again in the fashion) is inclined to work a figure thread-bare, and he appears to forget that a progression designed for reiteration should not as a rule contain any specially striking feature, especially in regard to harmony. Thus the very effective opening bar of 'The Sleep-Worker' gets on our nerves long before we have finished with it. Probably the composer intended it to do so, but he could have produced the desired effect of a quietly relentless and monotonous background without reminding us that composition on such lines is fatally easy. The accompaniment of 'The Dark-eyed Gentleman' is another example of the overworking of a figure—this time diatonic. A good deal of the harshness elsewhere seems to be forced and unconvincing, e.g., the opening bars of 'Night in the old home.' But the composer has something to say, and has only to suppress his originality complex in order to say it well. Some capital songs by E. J. Moeran are in the parcel. 'Troll the bowl' (Dekker) has some discords that exactly suit the text. (But those in the opening page depend upon the pianoforte part being not a bit louder than the *mf* indicated. It may well be only *mp*. The right proportion between the voice and pianoforte is more than usually important here.) The jolly, bell-like chords that develop as the song goes on are fine, and Moeran shows his knack in such details as the occasional and startling A natural in the bass on page 3, where everything leads one to expect the sharp. A rousing song, this, full of the gusto of the mighty toppers of old. Very happy is Moeran's arrangement of the Suffolk folk-song, 'The Little Milkmaid.' 'Come away, death' is beautifully set; the sudden return to the original key at the end of the verse is not only daring and skilful, but poignant. (In bar 6 of the last page the first B in the left hand needs a flat.) In 'The merry month of May' (Dekker) the composer is again at his best, with a setting full of vivid life and fancy. It calls for a first-rate pianist, and yields full value for every note. These four Moeran songs are among the best things I have seen since Peter Warlock burst upon us. Gordon Slater's 'The Green Willow' is a simple and expressive setting of some traditional words. Edward Rubbra ventures on 'It was a lover and his lass,' but the result hardly justifies his daring. The words call for more light-heartedness than is here. His setting of Edward Thomas's 'Out in the dark' suggests monotony, cold, and remoteness very skilfully and yet simply. 'A Hymn to the Virgin' is too deliberately mediæval, and the retention of the old spelling and phraseology (some of which has to be explained in foot-notes) is surely 'precious.' We shall look for some good work from Mr. Rubbra when he has found himself and lost some too-easily imitated models. 'The Windmill' has for text some quaint words inscribed on an old Sussex mill-post; they have been set in the right vein by Colin Taylor. Four English songs of the early 17th century, transcribed and edited by Peter Warlock, consist of 'Like to the damask rose,' 'My thread is spun,' 'Phyllis was a fair maid,' all three anonymous, and 'Sigh no more, ladies,' by Thomas Ford. All are good, and the last is extremely interesting and effective,

leaving Stevens's familiar version far behind in every way, especially in its rhythmic enterprise. The songs are under one cover.

From Elkins come some attractive songs. The best appear to be Robert Elkin's 'Spring goeth all in white' (Bridges), Ernest Austin's 'Sleep, little rose,' and Eric Fogg's 'Hunting Song of the Seeonee Pack' (Kipling). The last-named is particularly good, being highly graphic without a trace of far-fetchedness. Stanton Jefferies's setting of Austin Dobson's 'Ballad to Queen Elizabeth' fails in the matter of style, moments of the right directness being mixed with others in which some fashionable and cloying dissonances intrude.

Among the latest issues from Winthrop Rogers is a good example of effective simplicity and directness in Maurice Besly's 'Siesta' ('Hushed the trees'). His 'Bend low thine ear' is also simple and tuneful, but its imitation of the 18th-century English song writers is too deliberate. In 'The Rolling English Road' Mr. Besly has the advantage of one of Chesterton's best poems, and so the result is attractive, but the music does not fully reflect the rich fantasy and humour of the poet. Alec Rowley's 'Derbyshire Song' (John Drinkwater) is delightful; his 'Mad Tom Tatterton' (same poet) is too fruitfully harmonized towards the close. 'Mad songs' once had a great vogue. It is interesting to see how a modern composer tackles a difficult subject. This song must have a singer with good command of characterisation and tone-colour. Lily Strickland's 'Lonesome Moonlight' is a real ragtime song, a kind of sophisticated essay in the coon vein, 'Honey, ah'm a-settin' in de moonlight thinkin' of you; Seem lak yo' face keeps a-hantin' me.' Isn't this field pretty well exhausted, especially on its necessarily limited musical side? Winter Watts in 'Blue are her eyes' makes effective use of a whole battery of conventions of the passionate, intense order.

Two outstanding things among the new Chester songs are Koenemann's 'The King and the Jester' and the *Finale* from Manuel de Falla's 'Master Peter's Puppet Show.' The Russian song is in the dramatico-satiric vein that these composers manage so well. The text is in Russian, French, and English, the last being by Mrs. Newmarch. J. B. Trend supplies the English for the de Falla work, and Jean-Aubry the French. The original Spanish is also given. A bass or baritone is needed, and if a tenor (with a sense of humour) happens to be on hand to interpolate the little bits for Master Peter, so much the better, though the scena may apparently be sung by Don Quixote alone. The quality of the music makes one hope for a chance of hearing the complete opera. Eugène Bonner's 'Whispers of Heavenly Death' is a setting of three of Walt Whitman's poems. The music seems to be overloaded. A French version is added. Järnefelt's well-known Berceuse has had words written to it by Elisabeth M. Lockwood, and makes a pleasant cradle-song.

André Caplet's 'Ecoute, mon cœur' is a curious essay for voice and flute, the text being by Tagore, done into French. 'Deux Poèmes de Ronsard,' by Jacques Durand, are simple, but the first too faithfully follows an old model, and in the second the new and wearying convention of consecutive open fourths and fifths is overdone (Durand).

Ernest Bullock's 'For her gait if she be walking' at once impresses by its sincerity. The words, by William Browne, a Devonshire poet of 1588-1643,

are a distinct 'find.' The composer has admirably caught the poet's blend of fancy and feeling. Gerrard Williams provides sprightly music to some words from Morley's First Book of Madrigals—'On a fair morning as I came by the way,' Albeit Mallinson's setting of Browning's 'All the breath and the bloom of the year' shows the practised hand of the older school of song writers, and will please those who don't find the harmonization over-rich. Granville Bantock's 'Three Nocturnes,' issued under one cover, are successful essays in the Oriental vein he has exploited so often. All these songs come from Cramers.

But Bantock is no more tied to the East than to any other part. Here he is, back once more in his native Highlands, with 'Three Shielling Songs,' the words by a brither-Scot, Donald Mackenzie (Patersons). Singable and effective songs, and little the worse for the fact that some of the music might be exchanged with that of the Oriental songs noticed above without the listener being aware of a misfit.

Much more than mere antiquarian interest attaches to vol. 4 of 'English Ayres,' edited by Peter Warlock and Philip Wilson. The set consists of eight songs by Alfonso Ferrabosco the younger. These are worthy companions to the best of the type that have recently been revived. An interesting and lengthy biographical note is a capital feature (Enoch).

Coal-black mammies are no longer peculiar to coon songs, apparently. Mentioned here for its oddity is 'An Arab Lullaby' (the Folk Press, containing an assurance that while jackals whine and palms rustle, my love, mammy's by thee to-night. And after reading that 'Raiding after the tribesmen are' we have a shock on finding that 'Daddy leads them on, dearie.' However, sleep, and 'you will hear your daddy dear, call "Wake thee! Wake thee, love!"' The last verse considers the possibility of daddy biting the dust during the dirty work at the cross-roads:

Or I shall see the jackals flee
That have been feasting late:
And how to Allah's blest decree,
Knowing thy Daddy's fate.

The music to this curious mixture is quite without character, suggesting neither lullaby, desert, palms, nor raid. H. G.

CHAMBER MUSIC

Alexander Tcherepnin's music is always that of the practical musician rather than that of the theorist, and his Trio for violin, 'cello, and pianoforte (Durand) is no exception. But when all has been said that should be said for an able, industrious, and gifted composer, one heavy handicap remains, for there are moments in more than one of his compositions where the music suggests that Tcherepnin lacks a sense of humour. We do not expect him to be witty at our expense or to make merry about the weaknesses of his predecessors or contemporaries. But a sense of humour implies, amongst other things, a capacity for just measures, the quick realisation that the sublime is on the point of turning, and becoming ridiculous. The insistence on certain rhythmic figures is apt to make listeners giggle, even when the composer means them to be terrifying. All the quavers from section 1 to the end of the first movement may produce that effect, and the same may be said of the melodic figure which starts at the *Più mosso* in the second movement and carries on to the end. To our thinking, a

(Continued on page 1109.)

There was a maid

December 1, 1925.

FOUR-PART SONG

Words from the "Jovial Crew"

Old English Tune harmonized by C. LEE WILLIAMS

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro

SOPRANO
There was a maid and she went to the mill, Sing trol - ly lol - ly,

ALTO
There was a maid and she went to the mill, Sing trol - ly lol - ly,

TENOR
There was a maid and she went to the mill, Sing trol - ly lol - ly,

BASS
There was a maid and she went to the mill, Sing trol - ly lol - ly,

Allegro. ♩ = 144

For practice only

rall. *a tempo*
lol - ly, lol - ly, lo! The mill went round, but the maid stood still.

rall. *a tempo*
lol - ly, lol - ly, lo! The mill went round, but the maid stood still. Oh

rall. *a tempo*
lol - ly, lol - ly, lo! The mill went round, but the maid stood still. Oh

rall. *a tempo*
lol - ly, lol - ly, lo! The mill went round, but the maid stood still. Oh

rall. *f a tempo*

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Oh ho, oh .. ho, oh .. ho, did she
 ho, oh .. ho, oh .. ho, did she so? Oh ho, oh .. ho, oh .. ho, did she
 ho, oh ho, oh ho, did she so? Oh ho, oh ho, oh ho, did she
 ho, oh ho, oh ho, did she so? Oh ho, oh ho, oh ho, did she

Andante con moto espressivo

Tempo 1mo.

so? did she so? The mil-ler he kissed her; a - way she went, Sing
 so? did she so? The mil-ler he kissed her; a - way she went, Sing
 so? did she so? The mil-ler he kissed her; a - way she went, Sing
 so? did she so? The mil-ler he kissed her; a - way she went, Sing

Andante con moto espressivo

Tempo 1mo.

trol - ly lol - ly, lol-ly, lol-ly lo; The maid was pleased, and the mil-ler con - tent,
 trol - ly lol - ly, lol-ly, lol-ly lo; The maid was pleased, and the mil-ler con - tent, Oh
 trol - ly lol - ly, lol-ly, lol-ly lo; The maid was pleased, and the mil-ler con - tent, Oh
 trol - ly lol - ly, lol-ly, lol-ly lo; The maid was pleased, and the mil-ler con - tent, Oh

THERE WAS A MAID

December 1, 1925.

Oh ho, oh ho, oh ho, was it
 ho, oh ho, oh ho, was it so? Oh ho, oh ho, oh ho, was it
 ho, oh ho, oh ho, was it so? Oh ho, oh ho, oh ho, was it
 ho, oh ho, oh ho, was it so? Oh ho, oh ho, oh ho, was it

Animato

so? was it so? He sang and he danced, and the mill went clack,
 so? was it so? He sang and he danced, and the mill went clack, Sing
 so? was it so? He sang and he danced, and the mill went clack, Sing
 so? was it so? He sang and he danced, and the mill went clack, Sing

Animato

And he cher - ished his heart with a
 trol - ly lol - ly, lol - ly, lol - ly lo, And he cher - ished his heart with a
 trol - ly lol - ly, lol - ly, lol - ly lo, And he cher - ished his heart with a
 trol - ly lol - ly, lol - ly, lol - ly lo, And he cher - ished his heart with a

cup of old sack, Oh ..

cup of old sack, Oh .. ho, oh .. ho, oh .. ho, did he so? Oh

cup of old sack, Oh ho, oh ho, oh ho, did he so? Oh

cup of old sack, Oh ho, oh ho, oh ho, did he so? Oh

ho, oh .. ho, oh .. ho, did he so? did he so?

ho, oh .. ho, oh ho, did he so? did he so?

ho, oh ho, oh ho, did he so? did he so?

ho, oh ho, oh ho, did he so? did he so?

(Continued from page 1104.)

composer endowed with a keen sense of humour would have avoided or tried to avoid the repetition and the loss of effect. If Albert Roussel's second Sonata for violin and pianoforte (Durand) does not quite convince us, the reason is that it errs in the opposite direction. The composer is at pains to prove that he is clever, that he has wit, that he is not sentimental, that he is modern in deed and feeling. He convinces us that he actually is all that; but, to be quite frank, we should prefer proof of purely musical tastes and beauty—above all, proof of a temperament more thoughtful than brilliant, more sincere than sensational.

B. V.

PIANOFORTE MUSIC

The most interesting things in a big parcel from Durand, Paris, are some pieces by Alexandre Tcherepnin—a formidable Nocturne in E flat minor, 'Feuilles Libres,' a set of four short pieces, and 'Pièces sans titres,' a collection of eight. The sets of pieces, some of which are only moderately difficult, contain some very striking things. Tcherepnin's keyboard-writing differs from that of most modern composers in that it is on the slender side. But everything tells, and he is rarely deluded into the all-too-common belief that the instrument can sing. He exploits to the full its dry, percussive qualities. This means, of course, that much of his pianoforte music is unemotional in the ordinary sense of the term; and although he can at times plumb the depths of uncomfortable misery (as in No. 2 of the 'Feuilles Libres'), he is at his best in the bizarre. André Pascal's 'Deux Nocturnes de la Mer' are a tangle of dissonances that seem to yield little for the trouble. Rhéné-Baton's 'Dans la clarière' is more negotiable and attractive, but the figure of the opening is perhaps overworked. One of the results of the anti-emotional phase of to-day seems to be the composition of pieces for such non-sustaining, finicky instruments as the guitar and harp. Some of these bear transplanting to the pianoforte, but they soon begin to sound of the harp, harpy. Here are André Caplet's 'Divertissements' ('A la Français' and 'A l'Espagnole'), Gabriel Fauré's 'Une Châtelaine en sa Tour,' for harp, all transcribed by Jacques Durand; and Albert Roussel's 'Segovia,' for guitar, arranged for pianoforte by the composer. Of these, the Fauré piece seems most worth while.

Very successful examples of transcription are 'Deux Danses Espagnoles' from Manuel de Falla's 'La Vida Breve.' Both are arranged by G. Samazeuilh for solo and duet. Only the solo form of No. 1 and the duet version of No. 2 have been received for review. The duet form appears to suit the dances best. They are published by Chester. From this enterprising house comes also an 'Album of Modern Bohemian Composers' that should not be missed by those who want to get on terms with a group of writers likely to increase in importance. Seven are represented here—Otakar Šín, Jaroslav Křička, Alois Hába, Ladislav Vycpálek, K. B. Jiráček, Boněslav Vonička, and Vilém Petrželka. There is, of course, a fair share of modern harmonic spice, but there is plenty of genuinely attractive writing, e.g., a tuneful Serenade by Křička, a lively Gavotte by Jiráček, and a beautiful, tender, and original Lullaby by Vycpálek. Some sets of pieces by Dvořák have interest, but are not, I think, the best Dvořák—Three Album Leaves, Four Eclogues, and Two

Impromptus. Dalhousie Young's 'Rigaudon,' strongly reminiscent of the Sailor's Hornpipe (apparently with intent) ends by overworking the reminiscence. The same composer's 'China Town, Humoresque de Concert,' is constructed mainly over a little group of consecutive fifths. But there is a conflict of styles, for the theme that goes with the fifths suggests a part of London farther west, and in the middle section we are switched off into an old-fashioned tarantelle.

Rupert Erlebach's 'Mystic Suite' (Curwen) is difficult to play, and perhaps even more difficult to understand. It shows a fine command of the technique of composition and of keyboard writing, but like so much present-day music it is too consistently discordant, and contains an overdose of features that a few years ago were bold and in some cases refreshing enough—consecutives, modal touches, queer conglomerations of notes, and so forth—but which are already becoming a new set of conventions. One longs more and more for a young composer who can say something worth the saying without such an elaborate paraphernalia and such frantic cerebration. Composers are becoming so aggressively clever that the public for contemporary music is likely to decrease: the vogue for 17th- and 18th-century music of all kinds is not without significance. Our big schools of music contain scores of young folk, hardly out of their teens, who can orchestrate better than Berlioz, exploit the possibilities of the pianoforte more fully than Chopin, and reel out by the yard polyphony compared with which the average texture of Bach is simple. And yet . . .

A set of Four Pieces by Jon Leifs (Max Thomas, Magdeburg) almost takes the palm for sheer ugliness. The very first number, a 'Valse lento,' sets one's few remaining teeth on edge by a constant use simultaneously of major and minor tonality; and in No. 3 the left hand plays almost throughout in ninths, often against stacks of unrelated notes in the right hand. When in No. 4 M. Leifs sets out to write a short piece in what he calls 'classic style,' he becomes merely dull, despite such features of 'classical style' as a time-signature of 4-4, 2-4, 3-4, combined, and sudden alternations at a beat's distance of *ff* and *mf*.

Yvonne Adair's 'Suite in 18th-century style: Handelesques!' (ugh! what a word!) is, as the composer admits in a Foreword, 'sheer imitation.' As such it is good, though so long as there are piles of Bach, Handel, Scarlatti, and other old keyboard music waiting for the young player, one fails to see the object of such imitative writing save for purposes of study in composition—and not for publication. From an educational point of view the chief value of the pieces lies in the fingering added by Nancy Gilford, who has aimed at developing the weak fourth and fifth fingers (Forsyth). H. G.

Bach's Sonatas for flute and pianoforte, Nos. 1-3, have just been issued in one book, edited by Louis Fleury.

PIANOFORTE DUETS

G. Samazeuilh has made an excellent transcription for four hands of a 'Danse Espagnole' from Manuel de Falla's 'La Vida Breve.' It calls for good players (Chester).



The duet has its place in teaching, and for this purpose two sets by Geoffrey Shaw are first-rate. In his 'Six Traditional Melodies' the *primo* part of four, and the *secondo* of two of the pieces, may be

played by a youngster of rather meagre technique. 'Six Sea Songs' are rather more difficult, but not too much so for the average fairly advanced pupil. The tunes are 'Spanish Ladies,' 'High Barbary,' 'The Arethusa,' 'Bobby Shaftoe,' 'Lowlands,' and 'To all you ladies.' So good is the treatment that grown-ups with a healthy taste for bold and lively music will enjoy them no less than the young people Mr. Shaw probably had in mind. Both sets are published by Novello.

For cases where there is one good player and one in the very earliest stages nothing could be better than André Caplet's 'Un tas de petites choses' ('Pour les enfants bien sages'). The five lengthy pieces have for *primo* a simple theme based on the five-finger exercise, beneath which is a *secondo* rich and strange. The resource, especially harmonic, is extraordinary. Striking, too, is the variety in character, the pieces being a Berceuse, a Danse Slovaque, a Barcarolle, a Petite Marche bien Française (in which the 'Marseillaise' makes a stirring appearance), and a 'Petit Truc Embetant.' The part for 'les petites mains' is always in C, but that for 'les autres' moves through the sharps and flats regardless. And it always sounds right. This most engaging work can be even more fully enjoyed by two grown-ups, provided they don't quarrel over sharing the 'fat.' H. G.

Many readers have chuckled over the delightful verses, 'When we were young,' of A. A. Milne, either in *Punch* week by week or in the collected form. The most popular of the set was, perhaps, 'The King's Breakfast.' It has now been issued separately, set to music by H. Fraser Simson, with illustrations by E. H. Shepard. Mr. Milne has written an amusing Introduction that will appeal to all adults, and to the older among the children. Mr. Fraser Simson's music and Mr. Shepard's thumb-nail sketches could hardly be bettered. Here is a gift-book of whose success there can be no doubt (Methuen: and Ascherbergs).

STRING SOLOS

Chesters have just published 'Salve Regina,' edited by Granville Bantock; 'Fantastic Poem,' composed by Granville Bantock; and 'Londonderry Air,' arranged by Granville Britton. They are all for 'cello and pianoforte, but 'Salve Regina' can also be played on the violin or viola, and in the 'Londonderry Air' arrangement the violin can take the place of the 'cello. Perhaps it is hardly necessary to say that 'Salve Regina' is well edited; Granville Bantock is a past master at that game. As a string piece, however, 'Salve Regina' has a serious drawback in that its compass is that of the voice and not of the violin or 'cello. It never rises above  or touches below —this

the weakest compass of the fiddle. The 'Fantastic Poem' on the other hand exploits the resources of the 'cello with considerable felicity, and the music has all the polish and dexterous touch so characteristic of its composer. The 'Londonderry Air' is a less happy experiment. Its 'arrangement' is mainly an affair of harmonic structure, and in this sense quite a worthy thing. But the soloist—'cellist or violinist—has to sing the melody unadorned by double stoppings or by those happy strokes which

make, for instance, Kreisler's arrangements so popular. This great melody suggests better things even if they imply greater difficulty. A 'Gavotte and Musette,' by Spencer Dyke (Joseph Williams), is simple, harmless, and not unattractive. B. V.

VIOLIN METHODS

We have received two violin methods purporting to deal in a presumably new fashion with technical problems—O. C. Dounis's 'The Staccato' (the Strad Edition) and Léon J. Fontaine's second book of graduated 'Studies for the Violin' (Paxton). Well, there is nothing new under the sun. 'Graduated' studies have been published long ago, and all that can be said about the staccato has been said by the more thoughtful men who have controlled the teaching of violin playing in the last hundred years. Nevertheless both volumes would seem to have their uses. The competitive festival has kindled ambition in players who live away from the great centres where capable teaching can be had for the asking. These young musicians would have been content to play somehow or other before the advent of the festival. The days of the 'somehow or other' are now over. Those who lack a teacher capable of supervising their progress and to detect and correct in the shortest possible time any physical or intellectual weakness should find both volumes helpful—'The Staccato' because, leaving nothing to chance, the author explores and explains in copious notes every corner of the field; the 'Graduated Studies' because the increasing difficulty of each forward step has been measured to a nicety. By the way, a better word than 'Staccato' should be adopted to define this special bowing. 'Staccato' means 'detached'—nothing more. It consequently applies to passages where each note is bowed with a separate stroke and to passages where many notes are played in one bow. B. V.

The Musician's Bookshelf

'Robert Schumann.' By Frederick Niecks. Edited by Christina Niecks.

[Dent, 10s. 6d.]

This is not an introduction to the subject. It is a book meant for him who already knows the outline, and above all loves Schumann's music.

The method is a patient amassing of detail, with every now and then, a general glance round. Given an interesting enough theme, this is a good method. Nothing that Prof. Niecks has here to tell us is dull, because a gilding gleam falls on everything from the glory of Schumann's music. In the earlier part of the book Niecks's details have often only a distant connection with Schumann. That does not matter. They illustrate a period and a society which bore a charming musical school, and so are interesting to a musical reader.

Prof. Niecks did not carry out his scheme quite on the heroic lines he had in mind. As the tale goes on the treatment becomes more summary, and Schumann's later musical works are not discussed as the earlier ones were.

Perhaps the biographer became oppressed, as the reader certainly is, by the heavy melancholy of the later years. It always requires an effort to realise that Schumann was only forty-six when he died. If we have followed his career either in the outward events or in the succession of his compositions, we feel that

the Schumann of the 1850's was old, or at least elderly—a man whose bright youth was far, far away.

The mystery faces us again in Prof. Niecks's book, which states the case vividly but does not clear it up. Probably the only solution would take the form of a pathological statement, and Niecks, though he tells us much that he learnt about Schumann from many contemporaries, does not bring in the medical evidence.

All the same he is not of the tiresome tribe of whitewashing biographers. His candour is refreshing, and inspires confidence. He does not attempt to hide the faults of the youthful Schumann—his indolence, laxness in money affairs, and addiction to strong drink. He attempts to get at the truth of this period, just as he does later on, when he comes to the dismal Düsseldorf chapters. What happened in the meantime?

The spoilt, irresponsible, brilliant youth sobered down, and only too rapidly and completely. He who had been wild and fantastical became simply glum. He won his Clara, whom he idolised and then martyred. Even the grey light of the later years was not to last long. The end was rapid cerebral decay.

There are fairness, frankness, and good sense in Niecks's comments. He puts the case for the City Fathers of Düsseldorf against the indignant Schumanns. Chorus and orchestra were going to pieces under this impossible conductor. The oddest thing is that Clara—delightfully infatuated with her great Robert even after years of his queerness, not to speak of a large family—seems never to have suspected that he simply had not the first notions of conducting. In fact, one of the minor puzzles of the story is the nature of the celebrated Clara's musical intelligence. She was an admirable executant, assuredly, and understood some things well, but her limitations were strange.

Another thing is Schumann's attitude towards the orchestra and the opera. He aspired to write for them, but out of a sort of modesty, not to say a sense of propriety, he shunned a close acquaintance with their nature and exactions. Can it be that the musical profligacy of a piano-playing wife counted at all here?

No one could argue that domestic felicity killed Schumann's genius, for it was at its strongest in the two or three years after his marriage. But he certainly succumbed to the contemporary demand for domesticated music. The German family life of the time could absorb any quantity of mild and amiable pianoforte pieces, chamber music, and part-songs—'originality no object.' Mendelssohn was the ideal, and the superiority of Schumann's genius, obvious as it is to-day, seems to have struck no one.

Schumann was indeed accepted, but by a public with a large appetite and rather mediocre taste. The flash and fancy of his youthful pieces, which we now prize so much, were passed over, instead of being seen as the rarest vein. Schumann's muse was tamed by her surroundings—and was fortunate in that, unlike Sterndale Bennett's, she was not wholly extinguished. The 1840's did not want brilliant, wayward music-makers. Schumann was respectabilised, while Wagner remained suspect.

At the present time, when music has cut itself free from all domestic trammels (with certain inconvenient results all too plain), it is curious to look back to a period when it suffered from over-domesticity.

C.

'The Well-Tempered Musician: A Musical Point of View.' By Francis Toye. Preface by Hugh Walpole.

[Methuen, 5s.]

Can one be a musical critic and still have a good temper? Mr. Toye says 'Yes,' and proves it by writing a book without one jot of unkindness. This does not mean dullness. His buoyancy quite heartens the reader. He talks such sound sense that it is hard anywhere to pick a quarrel with him; but he does not talk in platitudes.

He writes on Nationalism, Teaching, Criticism, Opera in England, and other general topics, and contrives not to find them hackneyed. It is indeed no small feat to have written chapters at once so reasonable and so readable. Mr. Toye likes everyone that is at all likeable—from Bach to Offenbach. He is a regular enthusiast for Handel, and can acknowledge the spells of George Gershwin. His unflinching eclecticism is no doubt the right thing for a critic, and it certainly makes for a happy life to be able to adjust one's point of view to see what the other fellow is getting at—sermons in stones, and good in everything.

Mr. Toye starts by putting the case of the fellow who knows what he likes and doesn't 'like' simply because he ought. That, he suggests, is really the good musical case. The musical taste has no predilection for a certain category of music. There is only good and bad music, and the music we like is good. That instinctive decision comes first, and then we may proceed to justify it with what ingenuity we may.

He goes on to plead for the recognition of the value of music purely as a source of pleasure. If it can educate, elevate, refine us, all the better, of course. But we are poor lovers of the art if we exalt it for some irrelevant or imaginary function. Glorious Beauty! Are you not in yourself your own *raison d'être*? It is sheer, magnificent luck to have the gift of perceiving beauty—not a reward for merit.

Mr. Toye in 'Music and Modern Society' notes the enormous gulf existing here between the best music and the most popular ('shop ballads') as compared with the lesser gulf existing on the Continent. He interestingly argues that the cause may be our lack of opera—the easiest means of access to good music for the plain man.

There is something in Musical Nationalism—more than the pure cosmopolitans, but less than the Jingoists, believe:

To musicians the glory and love of music for its own sake must remain the ultimate criterion of values. Local and personal considerations are only valuable if and when they promote the good of that general cause which should claim the passionate devotion of us all.

On Performance Mr. Toye lectures musical England for not caring enough for fine finish. The wonder of fine execution is part of the wonder of fine music. Music slovenly performed is deprived of part of its vitality, and when sometimes we lament to ourselves that such-and-such a once-loved music seems to be growing dull it is more than likely that mediocre performance is to blame. Yet in some estimable English musical circles to-day there is—out of apprehension of egoistic virtuosity, no doubt—positive approbation of executive mediocrity, particularly on the part of singers.

Mr. Toye is a lover of good singing, quite to an old-fashioned extent. If people would sing more.

then the world of music would grow healthier. Let children dance more, and let adults learn to sing—that seems a very good exhortation for the quickening of the musical spirit in the land.

And after all the reviewer has not been able to quarrel with his author. But one moment! Mr. Toye has an exasperating, a pedantic, and an ill-founded mannerism: he spells Handel, 'Händel.' To our eyes this looks hideous in English prose.

C.

'Les Quatuors de Beethoven.' Par Joseph de Marliave. Publié par Jean Escarra. Preface de Gabriel Fauré.

[Paris: Alcan, 30 frs.]

This is a book of 406 pages, and there are 322 quotations from the Quartets in music-type. This will give some notion of its scope.

The author was a young French officer, whose passion was Beethoven. Fauré's Preface tells us that on leaving Saint-Cyr and being sent to one of the eastern garrison towns, Marliave got together every week musical friends to play the String Quartets. War came. He was killed. His Study has been put together and completed by M. Escarra.

One can best describe the book by saying that it is rather like a collection of concert-programme analyses—of the most serious sort, of course. Not the scrappy notes which so often in our degenerate days merely serve to extract a shilling from the concert-goer; but the solid, old-fashioned analyses of St. James's Hall.

It is written by a charmed devotee. He follows his master faithfully step by step, and naturally does not set out to be a detached and searching critic. His book is a very detailed guide to other followers. The analyses are extremely full. To earnest listeners to the Beethoven Quartets by wireless, gramophone, or actual performance the book may well be a great help. It is hardly to be ranked as a work of high literature. Nor is it a student's text-book—its technical considerations do not go deep enough. But it is so far sound and serious and sincere, that the lover of chamber music and of Beethoven will (if he reads French) like to have it on his shelf.

One might add that compilers of programme-notes may find it useful. We all know their habit of handing on certain classical *obiter dicta*—what Spitta said about this, and Jahn about that. There is an abundance, an excess even, in Marliave, of such quoted opinions—often enough the opinions of persons of small interest. If A. B. Marx has attempted to 'explain' the A minor Quartet by a fatuous literary programme, Marliave cannot bring himself to dismiss the man. He has him shown in, so to speak, and argues with him at unnecessary length. Even when the tiresome Marx is, as we fancied, at last dismissed, and we can get back again to business, Marliave will, every now and then, return to the charge. It is a traditional weakness of the musical analyst.

Our review of this immense labour of love must not, however, end grudgingly. It is a striking evidence of the empire swayed by Beethoven's spirit. Marliave must have been writing at about the time when Beethoven was out of fashion. He and his like—benighted provincial devotees of chamber music—observed this about as much as though the fashion had decreed eating no more bread, but brown paper instead.

It was a noble passion that started this French amateur on his huge annotation. Marliave was certainly a type. Others, too, when they have had a full evening's playing want to stay up and talk the music over; and here through his posthumous book his spirit has the satisfaction of talking on with his fellow quartettists—tenderly about the First Period Quartets, properly earnestly about the Last Period, and with a special adoring ardour about Op. 59.

C.

REVIEWS IN BRIEF

J. Allanson Benson's 'Handel's "Messiah": the Oratorio and its History' contains not only a great deal of interest and value on the historical side, but many notes and suggestions in regard to the text of various editions, and hints as to pace and other details of performance (William Reeves, 2s.). Among other questions the author raises is that of the pianoforte score. After comparing a number of versions he alludes to the difficulty of playing 'a really satisfactory organ accompaniment from these published scores,' and asks a question that has often been put by others: 'Why not publish an organ arrangement?' A well laid out organ version, on three staves, of reasonable difficulty, would be welcomed in hundreds of organ-lofts where throughout the year players (often deputies officiating while the regular organist conducts) have to re-arrange from sight and memory practically every bar of the pianoforte arrangement.

In 'Chopin, the Child and the Lad,' by Zofia Umińska and H. E. Kennedy, appears, apparently for the first time, much information concerning the early days of the composer. It is a pity the authors fail to distinguish between the important and the trivial; and the plan of giving a good deal of the matter in story-book form makes one uncertain as to where the authentic ends and the imaginary begins. The book includes many folk-dances and songs in which the boy presumably took part. The extracts from a journal edited by young Frederic and circulated among his little circle of companions are too copious. The boy was merely doing what hosts of other children do, and a very small sample is enough to show that he did it no better than most and less well than some. The translation at times seems quaint. But the book has value as a contribution to a side of Chopiniana that seems to have been hitherto neglected (Methuen, 5s.).

Harold Scott's 'English Song Book' (Chapman & Hall, 10s. 6d.) is a collection of ditties, comic and sentimental, that were popular in the 18th and 19th centuries. Judging from the publisher's note, Mr. Scott's qualifications for the task of collecting and editing seem to lie in the fact that he is an actor and founder of the Cabaret dancing club. His opening discussion of the 'submerged and often unconscious battle' between the layman, who 'demands a tune, pure and simple,' and the 'scientist musician,' who (Mr. Scott implies) is determined to give the layman everything but what he asks for, shows a failure to realise that a very large proportion of the world's 'purest and simplest' tunes have been written by the 'craftsmen' so slightly dismissed by the author. Mr. Scott's lack of musicianship is exposed in the music pages of his book. 'Black-eyed Susan' appears in a version so distorted (apparently through careless slurring and confusion of time-values) that it does not fit the words, and two of its bars contain only two and-a-half beats instead of three; 'Lilliburlero' is

voice spelt minus its first r , and is a bar short; various catches are given, but with no indication as to the point of entry of the various voices, though the editor alludes to 'the complicated technique of this form of writing'; 'A frog he would' is included among the 19th-century songs merely because it was in 'Sam Cowell's repertory' (Mr. Scott says a version of it is in 'Pills to purge melancholy,' but an editor's job is to give the original source when it is so easily ascertainable as in this case); in the tune of 'Oh dear! what can the matter be?' the last phrase is missing; and so on. There are some misprints in proper names, e.g., Thackeray for Thackeray, Haynes Bailey for Bayly, Shields for Shield, &c. Many of the songs are desperately poor; the editor is not responsible for their quality, of course, but one feels that he might have made a better selection. There is room for a book dealing with this byway of popular music, but apparently the job must be undertaken by a mere despised 'scientist musician' who knows how to set tunes on paper.

The English Madrigal,' by Dr. E. H. Fellowes, deals not only with the history, form, technique, &c., of the madrigal; the words also are discussed, and there are brief biographical sketches of about forty composers (Oxford University Press, 2s. 6d.).

Herbert Witherspoon's 'Singing: a Treatise for Teachers and Students' (Schirmer) is from start to finish marked by practical commonsense. Holding the view that 'the teacher of singing has already been burdened with too much [anatomical] science, which is only too often pseudo-science,' Mr. Witherspoon gives that side of the subject the minimum of space. He comes down heavily on all sorts of fads and tricks, and strikes out a new line in a book of this sort by making a strong plea for a higher standard of ethics among teachers. He would have them all friends and co-workers; he holds that they should refuse to encourage a pupil in false hopes of success, even at the cost of fees; they should not hold out as baits the promise of public appearances; they are teachers, not concert agents. On his side the pupil must play the game too, and Mr. Witherspoon is frank on the young singer in a hurry: 'I would say that few pupils can become real singers, let alone great singers, with less than five years of close application and unselfish devotion to their art.' He ends this particular chapter with the code of ethics adopted by the American Academy of Teachers of Singing. There are ten Articles, and they might well be adopted on this side of the water. A good, thoughtful, and modest book. H. G.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

- 'List.' By Frederick Corder. Pp. 170. Kegan Paul, 7s. 6d.
'Schumann.' By Herbert Bedford. Pp. 270. Kegan Paul, 7s. 6d.
'Wagner.' By William Wallace. Pp. 332. Kegan Paul, 7s. 6d.

(The above three books are from the 'Masters of Music' series.)

- 'The Foundations of Practical Harmony and Counterpoint.' By R. O. Morris. Pp. 144. MacMillan, 7s. 6d.
'Melodies and Memories.' By Nellie Melba. Pp. 335. Thornton Butterworth, 21s.

'The Annual Report of the Smithsonian Institution, 1923.' Pp. 578. Washington: Government Printing Office.

'A Liturgical Psalter.' Arranged for use in the Services of the Church. By Walter Howard Frere. Mowbray, 6s.

'The First Book of the Player Pianist.' By Sydney Grew. Pp. 136. Musical Opinion Office, 5s.

'The New Marguerite.' By Robert MacBean. Pp. 318. John Long, 7s. 6d.

'The Glee Maiden.' By J. F. Rowbotham. Pp. 254. Elliot Stock, 6s.

'Beethoven.' By Paul Bekker. Translated from the German by M. M. Bozman. Pp. 391. J. M. Dent, 10s. 6d.

Points from Lectures

'Music and Poetry,' Herder said long ago, 'should agree: the sister and the brother.' Sir Henry Hadow carried this thought further when delivering the Henry Sidgwick Memorial Lecture at Newnham College, Cambridge. He considered the relationship of the arts generally, but his musical sympathies led him to a conclusion most favourable to music. The vocal sentence of music was greater than the spoken word. Think of the finest speaker we knew, and then think of a great singer. The metre of poetry had comparatively narrow limits. Notice (said Sir Henry) the wonderful effect of phrasing across the bar, but not of the syncopation, which he termed 'musical hooliganism.' Poetry was just beginning to learn how to produce something like this phrasing, but would never quite succeed, because music had much more varied forms to work upon. Sir Henry instanced as a fundamental resemblance between the two temporal arts the fact that both needed a fixed succession in time to apprehend them. A notable point of difference was that the poet dealt far more with concrete images than the musician, who, indeed, hardly dealt with them at all. At the same time, music had its own significance, and its own logic, which were as precise as those of poetry.

Mr. Sydney H. Nicholson, speaking at Durham Diocesan Conference, found that material for good singing was plentiful in the rising generation. In ordinary churches he would have the whole responsibility for the singing placed upon the congregation, not necessarily singing the whole time. The choir should be recognised as an integral part of the congregation, and not set up in antagonism. A service over-weighted with music was just as unwelcome as one over-weighted with preaching.

Mr. Geoffrey Shaw, at Horsham, said that the English idiom in music was not better than that of other nations, but it was more natural to us, and we should try to become ourselves again. To plead for English music was not to be chauvinistic. With a renewed interest in our own music, great national composers would arise. It was time we paid back our borrowing from other nations, not in a debased coinage, but truly and honestly in a coinage of our own, and of our best.

'Purcell suffered as a composer from a lack of critical appreciation; he would have been justified in saying "Save me from my friends"'—thus Mr. Gustav Holst, in an introductory note to a fine appreciation in a lecture given at Bangor University College.

Purcell's gift of melody was considered by some to be excelled only by Mozart. In addition, there was his sense of harmony, his feeling for orchestral colour, his humour, his intensity, his lyrical power. Yet all these details of composition were subordinate to his amazing gift of dramatic characterisation. In one way Purcell was a finer stage composer than Wagner. His music was full of the movement of the dance. His was the most facile music in all the world for the actor's art. J. G.

Gramophone Notes

By 'Discus'

COLUMBIA

The set of records of the Beethoven A minor Quartet, Op. 132, played by the Léner Quartet, leaves the reviewer looking round for expressions that will not sound like hyperbole. Here is one of the greatest of works recorded without cuts, and with scarcely a flaw. Only in the last side of all—the tenth—does one feel that there seems to be a slight failure in regard to intonation. Otherwise the set is as near perfection as the most exacting can demand. Each repeated hearing has given me increased satisfaction, though in regard to the work itself I still feel that in the modal movement the composer goes on a little too long with his thanksgiving for recovery from sickness. Perhaps this impression is due to the impatience of present-day ears when listening to slow movements generally. The modern desire for shorter concert programmes is reflected in our attitude towards the classical slow movement that goes over the same ground several times at a leisurely pace. This by the way. Even in such an achievement as these records there are outstanding moments, and so one remembers specially the opening section, with its delicate and unexpected arabesque for the first violin, and the whole of the second movement, in which Beethoven does magical things with the little two-bar phrase.

These Beethoven records would be in themselves a worthy month's output on the instrumental side, but there are three other important works. It is a genuine pleasure to find Sammons and Murdoch associated in recording, and they are heard at their best in Grieg's G major Sonata (three 12-in.). The lyrical style of his suits the violinist particularly well. Holst's 'St. Paul's' Suite is done on three sides, the fourth being given to his 'Country Song.' The composer conducts, and the result only needs a little more tone here and there to be completely satisfying. The same remark applies to the 12-in. of Weber's 'Oberon' Overture, played by the Queen's Hall Orchestra, under Sir Henry Wood. Everything is beautifully clear, and the blend of romance and sprightliness that characterises Weber's work in his operatic overtures is well shown. But a lack of power in the louder portions leads to a lack of contrast. Vocal records are of the average type: Miriam Licette in familiar operatic extracts; Dale Smith in a couple of old songs; William Heseltine in two newer examples (one bearing a title which in itself is enough to put some of us off 'The throb of a passionate day.' Mr. Heseltine well and truly throbs, and will please those who like such passionate goings on); and Dame Clara Butt sings two poor ballads—a meagre output for one labelled as 'Britain's Queen of Song.' A more conscientious royalty would consider the needs as well as the demands of her subjects.

H.M.V.

Everybody is talking about the new H.M.V. instrument. I defer my remarks on it until next month, partly from lack of time and space, and also because I want to give it a more extended trial than so far has been possible. As in the case of the new recording, we shall have to consider gains and losses and strike a balance. This is what I have been doing with the 'Parsifal' records (eight 12-in.). At first one jibs a bit at the keen and at times somewhat steely tone produced by the new process, and although one soon gets used to it, as one does to a certain amount of surface noise and other gramophone drawbacks, it must be put down on the debit side. But everything else is solid gain. The increase in power and brilliance is obvious, but perhaps the most notable point is the extraordinary advance in the choral recording, and above all in the reproduction of passages for chorus and orchestra. For example, in the second of the three records of the 'Grail Scene,' the climaxes of the orchestra and chorus combined are far and away better than anything of the kind I have so far heard on the gramophone. The two forces blend, balance, and retain their individuality to a degree not always—perhaps not often—heard in a first-hand performance. These 'Grail Scene' records are among the best of the set. The bells of course come through well, but, equally of course, they are not in tune. (Are they ever?) The other records that strike me specially are those of Klingsohr's Magic Garden and the Flower Maidens Scene, the damsels being represented, however, by strings. I have not space to name all the performers. It must suffice to say that the solo voices are particularly good. Still, as is nearly always the case with Wagner, the thing that matters is the orchestral stream on which the voice-parts are borne along. Coates conducts with apparently even more than his wonted fervour, and if his coat and collar were not lying in a corner of the recording-room before he had got far, I should be surprised. A great feat this 'Parsifal' set. (For the sake of accuracy I add that in one of the records Eugène Goossens conducts. Presumably this is an earlier recording. It is interesting to compare it with the later ones.)

The rest of the month's H.M.V. output seems small beer after this. Sir Landon Ronald conducts the Albert Hall Orchestra in the Nocturne from Mendelssohn's 'Midsummer Night's Dream' music (12-in.)—a good record, especially in regard to the horn playing and tone; and the Piccadilly Orchestra, conducted by de Groot, plays Coleridge-Taylor's 'Petite Suite de Concert' (12-in.). Among the vocal records I am most struck by that of Jeanne Gordon in a couple of excerpts from 'Carmen' (10-in.). Here we have that unusual thing—a contralto voice without hoity, throaty, and tubby quality, a freedom and flexibility that many a good soprano might envy, and ample variety in power and colour. As a result it records well—which very few contraltos do. The orchestral part is very good. Florence Austral sings 'Hear ye, Israel,' and 'From mighty kings he took the spoil' (12-in.). In the former she is not very clear, and sometimes off the pitch; the Handel air is capital, and here again the orchestral accompaniment deserves praise. The Schipa is heard in 'O sole mio' and a couple of traditional Italian songs, both being delightful and, I think, far better sung than the operatic piece (10-in.). There is a welcome lightness that we don't hear

enough from these operatic tenors. George Baker gets only a proportion of his words through Fisher's 'Sigh no more' and Fisher's 'Spanish Night' and when he is distinct there is a sense of effort in his diction. A magnificent voice is that of Paul Robeson, the negro actor. He sings a couple of 'spirituals,' one alone, and one with Lawrence Brown (10-in.). Those of us who are getting a bit tired of the 'spiritual' (which after all is bound to get by being sophisticated and concertised) will look forward to hearing Robeson in other songs. What about 'Ethiopia saluting the colours'?

NATIONAL GRAMOPHONIC SOCIETY

The Society has, I feel, given us nothing more delightful than the Mozart Oboe Concerto. In fact, it is not easy to name many better sets of records of this kind from any source. The work is Mozart at his purest and best, and the playing, by Leon Goossens and the Spencer Dyke Quartet, leaves scarcely a loophole for fault-finding. The one little weak spot is in the slow movement, where the ensemble and intonation seem to weaken for a moment. But that may be a blemish in the recording. The neatness, delicacy, clarity, and rhythm of the quick movements leave one with an all too rare sense of content and exhilaration. The sixth side of the 10-in. is worthily filled with a Bach Prelude for oboe and strings, taken from a cantata.

The other production of the Society—the Brahms Sextet—hardly reaches the same level. The first movement especially is rather drab. There is an improvement in every way as the work goes on—mainly, no doubt, because the music itself brightens. There can be no doubt that part of the somewhat dull character of the opening is due to the colour and texture of the music. It is evidently of a type that the gramophone so far is not able to reproduce perfectly. But so few opportunities occur for hearing this fine piece of chamber music, that the records supply a need. It is just in regard to such works as this that the Society finds its fullest justification; the gramophonist who wants to build up a fine library will gladly overlook a few comparatively unsuccessful moments for the sake of possessing complete records of the less frequently heard classics. I add that the surface in all these records shows a marked improvement on the Society's past issues.

POLYDOR

Strauss's 'Also sprach Zarathustra' is a big proposition for the gramophone, and it has been tackled with a surprising degree of success. The players are the Berlin State Opera Orchestra, conducted by Max von Schillings. The cuts must have been liberal in order to get the work on to three 12-in. As the music is not of red-hot interest throughout this matters less than usual. The playing and recording reach a high level, being rarely other than clear even in the most complex passages. Eugene d'Albert strikes me as being rather matter-of-fact in his playing of Liszt's 'An einer Quelle'—the last kind of fault that Liszt can survive. The player is better in a movement from Mozart's A major Sonata—the 'Turkish March,' which is not much of a march, anyway, and is not a bit suggestive of Turkey. I wonder how often we should hear this drumming movement had it been written by Ottensdorf instead of Mozart! (On second thoughts I don't wonder: I know.)

A pleasant vocal record is that of Maria Olszewska in a couple of Christmas songs—the familiar 'O Stille Nacht' and 'O du frohliche o du selige,' the tune of the latter being that generally known in this country as the 'Sicilian Mariners' Hymn.' Both songs are bedecked with an accompaniment that includes nice little bits for violin solo, celeste, bell, &c., and Olszewska sings with appropriate tone and style.

Lauritz Melchior is admirable in the 'Prize Song' from the 'Mastersingers,' despite the touches of strain that no tenor seems to be able to avoid in the final climax (12-in.). He shows a very sympathetic voice, with some beautiful soft singing, in two extracts from 'Tannhäuser' (12-in.). This latter feature has struck me very much in recent Polydor records. They lead me to think that, judging from the gramophone, Germany's present-day men singers are better in taste and musicianship than those of any other country—certainly of Italy.

VOCALION

Practically all that was said about the Gramophone Society's records of the Mozart Oboe Concerto applies to the Vocalion records of his G major Violin Concerto (three 12-in.). The player is Jelly d'Aranyi, and Stanley Chapple conducts. The balance between soloist and orchestra is unusually good. The fact is emphasised because one has had to grumble a good many times on this point. Evidently the special problem set up by a string soloist accompanied wholly or mainly by strings is by way of being solved. The only other instrumental record received is that of the orchestra of the New York Metropolitan House in an Intermezzo and Spanish Dance by Granados, which are a good deal less interesting than one expects them to be, both in material and performance (12-in.).

Nothing better in vocal records has lately come my way than the 12-in. of Malcolm McEachern in 'Sperte 'o figli!' from Verdi's 'Nebuchadnezzar.' In range, power, and flexibility this noble voice is shown at its best. The song on the other side, Cawley's 'A Song of the Seraphs,' is good in a somewhat conventional way, and is as splendidly delivered as the Verdi. If there is a bass among all the much-boasted Italians to rival this home product, give him a name!

John Coates sings Coleridge-Taylor's 'Eleanore' with fine passion, and in Balfe's 'Come into the garden, Maud' shows so much conviction that we are sure he thinks it is a great song, and begin almost to have a feeling that way ourselves. So great and dangerous is the power of the singer! (12-in.).

Player-Piano Notes

By WILLIAM DELAIRE

JEOLIAN

I suppose Mr. W. J. Turner would say that the first movement of Mozart's Sonata in D, No. 15 (6756), was unquestionably the finest 'Duo-Art' roll of the month. Personally, I should not care to choose Mozart as my sole musical companion on a desert island, as Mr. Turner doubtless would; but this is certainly delightful, heart-easing music, and an epitome of the composer's virtues. It may be pattern music, but what a perfect pattern! I would not suggest that its merit is not self-sufficient, but it is as a relief from emotionalism on the one hand, and emotionless modernism on the other, that it chiefly

appeals to me. Its delicate clarity provides a wonderful contrast to such music, and the playing, by Landowska, disarms criticism.

Another first movement is given us, that of Schumann's *Fantasia*, Op. 17, recorded by Katherine Goodson (0234). I will refer to this later, as the whole work is issued in 'Animatic' rolls.

Brahms's *Ballad in D minor*, Op. 10, No. 1, is a magnificent piece of music, admirably recorded by Lester Donahue (5931). It is a dramatic tone-poem in miniature, with a characteristic note of austerity about it. The modal flavour of the middle section, working up to a thrilling climax, especially impresses me. It is the sort of work that may not make an immediate appeal to the casual listener, but with repeated hearings the real significance of the title and superscription will be appreciated. And it is strong enough to stand many repetitions.

I am not much struck with Tchaikovsky's 'Humoresque,' Op. 10, No. 2 (6202). Its title is apt enough, and parts of it are very happy; but I fancy the composer's name lends it a lustre which it would otherwise lack.

Robert Armbruster again displays his facility at improvisations on popular themes in 'Meditations' No. 3 (3077). We are treated to a batch of American 'Flower Songs,' in which MacDowell scores heavily in juxtaposition with Ethelbert Nevin. I dare say 'Mighty Lak' a Rose' goes down well with some of our American cousins, but I don't see why the contrast should be made quite so invidious.

The roll editor shares honours with the same pianist in 'Venetian Carnival' (6905). Here Ricordi, the well-known publisher, tries his hand at a pianoforte duet which Mr. Armbruster has played—no, not simultaneously!—and which has subsequently been wrought into this roll. The music is of no special consequence, though it is all very jolly and rhythmical—the sort to which annoying people tap their feet at concerts. Not to affect his publishing business too adversely, it is issued under the name of 'J. Burgmein.'

I really think that Miss Genéviève Pitot deserves more credit than the composer for her record of Bartlett's notorious 'Polka de Concert' (6737). She makes its terrible Victorian tinklings quite interesting by her remarkable style, so wonderfully—I must say it again—pianistic is it. The last ounce of effect is extracted from the notes—and there are so many!—which makes for amusement, if not uplift. I recommend my readers to get this roll and compare it with an ordinary one of the same piece. They will have an object-lesson in the virtues of the recorded roll.

The 'Brook's Lullaby,' by J. F. Gilder (6898), is what the title leads us to expect—a commonplace tune, very square, 'arpeggiated' strictly according to rule. Let us say what most drawing-room listeners will say—'a nice little piece.'

The outstanding hand-played roll is Schubert's *Impromptu in A flat*, Op. 142, No. 2 (A827). It is played by Paderewski, which I suppose is sufficient recommendation. The tunes are lovely, but the length is not very heavenly, and I sigh for a little development instead of so much repetition.

Emil Sauer plays his own well-known 'Echo de Vienne' (A829) in true virtuosic style. A sparkling concert waltz, it lends itself most effectively to our instrument. Considerable care is needed in playing, however, otherwise a tendency may reveal itself to play too much of it with the same dynamic

intensity—*fortissimo*—and to forget all about the limitations of the human fingers. Of course, some will say that it is foolish to insist upon this when armed with the super-technique of the player-piano, but I believe such a view to be quite mistaken.

As composers of what is called 'light classical' music for the pianoforte I suppose one would bracket together Moszkowski, Chaminade, and Schütt. I think I should place the latter first for many things, and his 'Mélancolie,' Op. 34, No. 1 (A833), confirms my opinion. The roll is cut non-contiguously, however, to an extent that verges on the dangerous in places. Why? Perhaps it is just to disprove the disparaging comment that the player-piano never plays a wrong note!

Those player-pianists who find joy in difficulty will appreciate Beethoven's *Sonata*, Op. 54, in F (T 24637/8), for this reason if for no other. It is issued in straight-cut form, and provides first-class practice in a number of technical points—accentual and metrical pedalling, with frequent syncopation, the production of delicate, crisp tone (especially in the second subject of the first movement) and—most of all—dynamic phrasing, that hall-mark of fine playing. The music, of course, speaks for itself, in every sense.

Three little salon pieces, roughly in order of merit, are Archie Rosenthal's 'Petite Valse' (T 24655), with plenty of opportunity for *rubato*; 'Mélodie Symphonique,' by Leonard Butler (T 24654), not very 'symphonique'; and 'Danse Humoresque,' by Henry Coleman (T 24657).

The song roll this month is Schubert's 'Erl-King' (27130). There are also three popular ballads by well-known exponents of this style.

ANGELUS

I like Cyril Scott's 'Valse Caprice,' Op. 74, No. 7 (92022), very much. It is a musicianly little piece in a piquant, harmonic style. Its title must evoke a corresponding spirit from the performer, however, otherwise half its charm is lost—a rigid *tempo* lever is fatal. Another piece which depends much upon manner of performance is Albeniz's 'Serenade Espagnole,' Op. 181 (92142). It is very obviously Spanish, and the guitar-like accompaniment should move the heart of the stoniest of ladies. The right accent is a *sine qua non*, and here the roll markings are very helpful, especially when playing at sight. A finger-like crispness of touch should be aimed at throughout. With exhausters and springs on the small and light side, and mind, eyes, and feet alert, this should not be impossible of attainment.

Rosenbloom's *Polonaise in A flat* (93477) and Arensky's 'Basso Ostinato' (93452) were noted in recent issues as Æolian rolls. Likewise the song rolls.

ANIMATIC (Hupfeld)

Priority of place is taken, as I have already hinted, by Schumann's *Fantasia*, Op. 17, in C (54006/8). It is superfluous, at this time of day, for me to say that it is a magnificent work, and when I add that it is recorded by Gabrilowitsch, almost as superfluous to comment on the playing. The specially interesting point, however, is that in the first movement one is enabled closely to compare his *tempo* and nuance with those of Miss Katherine Goodson, who plays the 'Duo-Art' roll. The question of dynamics must be temporarily disregarded, as with the 'Animatic'

is the performer co-operates with the pianist in this respect. Such a comparison is most instructive, more particularly to those who recently had the good fortune to hear Hofmann play the same work. Surely the most prejudiced of our instrument's critics will now acknowledge its supreme educational value, if nothing else.

I have no space to analyse the work in detail—it is so full of lovely tunes—but as I write the recollection of the great theme of the second movement makes my pen travel faster and more illegibly than ever. I can only advise readers to get these rolls and study them hard.

Paderewski's Legend, Op. 16, No. 1 (55557), seems to rely more upon his fame as a pianist than upon any special merit. I should not think it would stand the test of transcription to another medium, though it is played by Oswin Keller in a manner which must earn the composer's endorsement to every punch-mark.

Joseph Wieniawski, brother of the famous violinist, plays his own Polonaise, Op. 27, in G sharp minor (54217). Without great originality, it is a brilliant piece of writing, well suited to the pianoforte, and might at least serve to remind our débutantes that there are other pieces of this name besides those of Chopin.

The beginner who wants a perfect study in tone-control by means of the pedals alone should essay MacDowell's sea piece, 'A.D. 1620' (58360). I know of nothing better for such a purpose; and to a lesser degree his 'From a Wandering Iceberg' (58359) is also useful. Beyond the sustaining pedal no manual control need be used, as Gustav Riemann's *tempo* is unexceptionable.

Roll 59518, Schütt's 'Lose Blätter,' Nos. 3 and 1, is more of his admirable salon music, with Max Pauer at the recording pianoforte. Each is an engaging little piece, well-contrasted, and always melodious and effectively written. The same pianist plays Emil Sjogren's 'Im Walde,' from his Fantasia, Op. 15 (59520). The composer is unknown to me, but my dictionary tells me that he was a gifted Swedish organist who won fame by the delicate refinement of his style. I can well believe this—the present piece is a picturesque piece of programme music calling for careful playing.

Cyril Scott's 'In the Temple of Memphis' (58960), from the 'Egypt' Suite, is not a good example of his work. It strives after a quasi-impressionism à la Debussy, which doesn't quite come off.

The remaining rolls are well-known enough to need but a mention—Elgar's charming 'Bavarian Dance' (55889) and Tchaikovsky's everlasting 'Chanson Triste' (59362).

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship Examinations on Saturday, January 23, 1926, at 2.30 p.m. The President, Dr. H. W. Richards, will deliver an address on 'The Study of Musical History,' after which Mr. G. D. Cunningham, organist of the Town Hall, Birmingham, will play upon the College organ the following pieces selected from the July Examination, 1926:

FELLOWSHIP

1. Prelude *only*, from Prelude and Fugue in E flat ('St. Ann') ... J. S. Bach
2. Choral Prelude on 'Newtown' (Sixteen Preludes, vol. 1, Stainer & Bell) Charles Wood
3. Fantasia in F minor (Best's Arrangements, No. 76, Novello) ... Mozart

ASSOCIATESHIP

1. Intermezzo in A flat (Stainer & Bell) T. T. Noble
2. Prelude *only*, from Prelude and Fugue in D minor ... Mendelssohn

There will be an informal *conversazione* immediately following the organ recital, to which members and friends are invited.

H. A. HARDING, *Hon. Secretary.*

ORGAN RECITALS IN SCOTLAND

We have been much interested in reports of recent organ recitals at Kirkcaldy and Dundee. At the former place Mr. J. Gray, the Corporation organist, has played to a crowded audience in the Adam Smith Hall, with a programme that included the Bach D minor Double Concerto (Mr. Horace Fellowes and Mr. James A. Cooper), and songs by Miss Jean Gibson; at Dundee, Mr. Ernest Treasure has inaugurated a series of lunch-hour recitals at the Caird Hall. Here the fare was of organ music alone—Mendelssohn (Sonata No. 3), Coleridge-Taylor, Lemare, Bach, Wesley, and Rheinberger (Sonata in F sharp). The charge for admission is 2d., and the venture made a capital start with an audience of nearly five hundred. An interesting point about these Dundee recitals is that they are expected to solve the problem of the upkeep of the instrument, in a manner highly satisfactory to the Town Council, and with benefit to the public. Organs in public halls that are heard only on special occasions are apt to prove 'white elephants.' Their maintenance is costly, and if funds are not forthcoming, they rapidly deteriorate. This Dundee example might well be followed in many provincial towns. Local organists, we are sure, would gladly play for a small fee, or no fee at all, in order to assist in the upkeep of the municipal instrument, especially as any movement that stimulates public interest in organ music has a beneficial effect on their own activities as Church organists and teachers. The Kirkcaldy recitals are on more ordinary concert lines, with reserved seats at 2s. 4d., and a silver collection. It is difficult to overestimate the educational value of such a scheme, which gives a big audience an opportunity of hearing fine organ, string, and vocal music at so low a cost as a threepenny-bit.

At the Worshipful Company of Musicians' dinner, held on October 27, Mr. F. W. Rushton, F.R.C.O., was the recipient of the Company's silver medal. In introducing him to the Worshipful Master, the President of the Royal College of Organists (Dr. H. W. Richards) said that Mr. Rushton began the study of music at an early age. He afterwards became a schoolmaster and lecturer; and later joined His Majesty's forces for the Great War. After this he took up music as a profession, and is now music-master of the High School for Boys, Leytonstone. He was the winner of the Lafontaine Prize at the Royal College of Organists, which meant that he passed both the practical and theoretical parts of the Fellowship diploma at the same examination. He also obtained the highest number of marks for organ-playing of any Lafontaine Prize-winner during the last three years. It was for this reason that Mr. Rushton had the honour of receiving the silver medal of the Worshipful Company of Musicians.

At the National Institute for the Blind, 224, Great Portland Street, W., on December 2, at 3, Mr. H. V. Spanner will give an organ recital, the programme of which will include the Fellowship pieces for the January R.C.O. examination.

A Gibbons Commemoration Service took place at Clapham Congregational Church on October 21, the music including the Magnificat and Nunc Dimittis from the 'Short' Service, the anthems 'Lift up your heads,' 'O God, increase my faith,' 'Almighty and Everlasting God,' 'O Lord, in the wrath,' and 'Great Lord of Lords.' Mr. Henry F. Hall conducted, and Mr. Reginald E. Redman played on the organ the Voluntaries in A minor and D minor, and the Fantasia in Four Parts.

Under the auspices of the Southwark Diocesan Plain-song Association, a lecture will be given by Mr. Royle Shore at the Chapter House, Thomas Street, S.E., on December 5, at 3 p.m., on 'The New Late Evening Service in the Revised Prayer Book, and its Ancient Music.' It is proposed that the lecture be followed by the singing of Compline. Non-members will be welcome, and no tickets are required.

Festal evensong was sung at St. Peter's, Loudwater, Bucks, on October 28, by the combined choirs of five villages. Mr. Sydney H. Nicholson conducted, and gave an address on the improvement of music in village churches. The music included Parry's Evening Service in D, Walford Davies's 'God be in my head,' Stanford's 'St. Patrick's Breastplate,' and a fine choice of hymns.

The organ at Holy Trinity, Wakefield, has recently been overhauled and enlarged, the work being done by Messrs. Fitton & Haley, of Stanningley. In connection with the re-opening, Mr. Charles Stott, of Bradford, gave a recital, playing Liszt's Fugue on 'Ad nos,' Lemare's variations on 'Hanover,' Hollins's C minor Overture, Grace's 'Resurgam,' Harwood's 'Dean,' Widor's 'Pontifical March,' &c.

The Glasgow and Galloway Diocesan Choral Association held a festival service at St. Mary's Cathedral, Glasgow, on October 24, about six hundred and fifty singers being heard to fine effect in Macpherson's Magnificat and Nunc Dimittis in D, the same composer's anthem, 'O praise God in His Holiness,' and Stanford's Te Deum in B flat. Mr. F. Pugh was at the organ, and Mr. John Pallein conducted.

At the hundred and eighteenth anthem and organ recital at Brighton Parish Church the choir sang Mendelssohn's 'I waited for the Lord,' and a lengthy selection from 'Parsifal.' Dr. Chastey Hector played Bach's G minor Fantasia and Fugue, a Schumann Study, and Wolstenholme's Finale in B flat. On November 10, Elgar's 'The Spirit of England' was sung.

Mr. Marcel Dupré will give a recital at Westminster Cathedral on December 3, at 6.30. His programme will consist of pieces played 'by request,' and one of his two improvisations will take the form of a trio-sonata—probably the most difficult of all forms for the purpose.

RECITALS

Mr. James Eason, Church of the Holy Trinity, St. Andrews—Grande Pièce Symphonique and Final in B flat, *Frank*; On a Breton Theme, *Koparts*; Rustic Suite, *Alec Rowley*; Fugue in E minor, *Bach*; Chorale Preludes: 'Jesu, my Joy,' *Karg-Elert*; 'St. Peter,' *Harold Darke*; Gothic Suite, *Bollmann*; Pièce Héroïque *Frank*; Evening Song, *Bairdson*.

Mr. Herbert Hojce, St. Nicholas Cole Abbey, E.C.—Sonata in F minor, *Merkel*; Tragic Overture, *Brakms*; and a *Bach* programme.

Mr. E. A. Collins, All Souls', Langham Place, W.—Sonata in G, *Elgar*; Epinikion, *Kootham*; Largo sostenuto ('Sea') Symphony, *Vaughan Williams*; Marche Pontificale, *Widor*.

Dr. C. F. Waters, St. Stephen's Walbrook—Pastorale, *Frank*; First movement (Symphony No. 6), *Widor*; Postlude on 'Hampton,' *F. A. Sowerbutts*; Choral Fantasy, *C. F. Waters*.

Mr. Wallace J. Midge, Parish Church, St. Mary Church, Torquay—Minuet (Sonata No. 1), *Stanford*; Three Chorale Preludes: 'Eventide,' *Parry*; 'Rhosymedre,' *Vaughan Williams*; and 'Abridge,' *Charles Palmer*; Intermezzo and Fuga Cromatica (Sonata No. 4), *Rheinberger*.

Mr. J. Harry Lee, St. Andrew's, Rowbarton, Taunton—Preludium (Sonata No. 20), *Rheinberger*; Scherzo in B flat, *Wolstenholme*; Postlude in D minor, *Stanford*; Epilogue, *Healey Willan*.

Mr. Herbert Walton, Glasgow Cathedral—Concerto No. 3, *Handel*; Minuetto (Symphony No. 3), *Widor*; Sonata, *Elgar*; Allegretto in B flat, *Lemmens*; Overture, 'Carneval,' *Deorik*; Fantasia in F minor, *Mozart*; Sonata, Op. 30, *Merkel*.

Mr. Guy Michell, Union Church, Queen Square, Brighton—Agitato (Sonata No. 11), *Rheinberger*; Fugue in G minor ('Great'), *Bach*; 'Sunset,' *Karg-Elert*; Fantasia in F, *John E. West*.

Mr. B. J. Orsman, St. Lawrence Jewry—Fantasia and Fugue in G minor, *Bach*; Variations, *Dupré*; Toccata, *Parry*.

Mr. H. C. J. Churchill, St. Lawrence Jewry—Two Chorale Improvisations, *Karg-Elert*; Sonata No. 3, *Rheinberger*; Meditation in F sharp minor, *Guilmant*; Toccata in F, *Bach*.

Mr. Eric Smith, Luton Parish Church—Sonata in A minor, *Rheinberger*; Adagio in E, *Frank Bridge*; Reverie in 'University,' *Grace*; Fantasia and Fugue on BACH, *List*.

Mr. H. Bentley, Christ Church, Lowestoft—March for a Church Festival, *Best*; Psalm-Prelude No. 3, *Hovell*; Festival Commemoration, *John E. West*; Finale ('Sonata Britannica'), *Stanford*.

Mr. J. Roland Middleton, Mold Parish Church—Prelude on 'Hanover,' *Parry*; 'Pilgrim's Progress' (part 8), *Ernest Austin*; Festal Commemoration, *John E. West*.

Mr. H. C. Warrilow, Louth Parish Church—Romance, *Watling*; Sonata in the Style of Handel (third movement), *Wolstenholme*; Villanella, *John Ireland*; Finale, *Guilmant*.

Mr. Stanley Lucas, South Croydon Congregational Church—Prelude on 'Vater Unser,' *Bach*; Triumphal March, *Hollins*; Laus Deo and Cradle Song, *Grace*; Festal March in D, *Smart*; Evening Song, *Bairdson*.

Mr. Ernest A. Harris, St. Lawrence Jewry—Prelude on a Theme by Tallis, *Darke*; Prelude on 'St. Michael,' *John E. West*; Chorale and Variations, *Bach*.

Miss Marjorie T. Renton, St. Lawrence Jewry—Toccata ('Dorian'), Trio in C minor, and Prelude and Fugue in G, *Bach*; Four Sketches, *Schumann*; Andante (String Quartet), *Debussy*.

Mr. W. C. H. Pearse, University College, Reading—A *Bach* programme: Fantasia and Fugue in G minor; Prelude in E minor; Toccata and Fugue ('Dorian'); Prelude and Fugue in E flat; and five Chorale Preludes.

Mr. Norman Cocker, All Saints', Oxford Road, Manchester—Air, Variations, and Finale in A, *Smart*; Minuetto antico e Musetta, *Pietro Yon*; Fugue in G, *Parry*.

Mr. Hugh Taylor, All Saints', Oxford Road, Manchester—Aria in F, *Bach*; Canzone, *Karg-Elert*; Bridal March and Finale, *Parry*; Sonata in A minor, *Bovassini*.

Mr. Paul Rochard, Christ Church, Penrith—Concerto in G minor, *Handel*; Sonata in E flat, *Bach*; Variations, *Bonnet*; Prelude to 'The Cloud Messenger,' *Holt*.

Rev. L. G. Bark, Christ Church, Penrith—Prelude and Fugue in A minor, *Bach*; three Chorale Preludes, *Karg-Elert*; Concerto No. 8, *Arison*; Prelude, Fugue and Variation, *Frank*.

Mr. Edwin S. Taylor, All Saints', Oxford Road, Manchester—Sonata No. 1, *Mendelssohn*; Prelude on 'Martyrdom,' *Parry*; Legend, *Grace*; Marche Héroïque, *Brewer*.

Mr. W. Greenhouse Allt, St. Giles's Cathedral, Glasgow—Adagio (Symphony No. 3), *Vieme*; March on a Ground Bass, *Dohnanyi*; Postlude on the 'Old Hundredth,' *Grace*; 'Verdun,' *Stanford*; Toccata on 'Pange Lingua,' *Bairdson*; a *Frank* programme; and two *Bach* programmes.

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Phantasy and Fugue (Sonata No. 2), *Rheinberger*; Largo and Allegro (Sonata No. 5) and Prelude and Fugue in A minor, *Bach*; Finale (Symphony No. 6), *Widor*.

Mr. Albert Orton, St. Anne's, Soho—A series of *Bach* programmes, e.g., Concerto No. 3; Prelude and Fugue in A; Sonata No. 1; Trio in C minor; Prelude and Fugue in G; and three Chorale Preludes.

Mr. Harold M. Dawber, St. George's, Stockport—Preludio (Sonata No. 6), *Rheinberger*; Concerto No. 2, *Handel*; Piece Héroïque, *Frank*; Sonata No. 6, *Mendelssohn*; Rêverie on 'University,' *Grace*; Introduction and Fugue, *Reubke*; 'Twilight Sketches,' *Lemare*.

Mr. G. W. Harris Sellick, All Saints', Oxford Road, Manchester—Meditation in Ancient Tonality, *Grace*; Allegro maestoso (Sonata No. 2), *Claussmann*; Intermezzo upon an Irish Air, *Stanford*; Triumph Song, *Arthur Bayton*.

Mr. W. J. Lancaster, Bolton Parish Church—Prelude on 'Ye boundless realms of joy,' *Parry*; Elegy, *Baird*; Rhapsody No. 1, *Howells*.

Mr. Philip Miles, St. Alban the Martyr, Westcliff—Introduction and Fugue, *Reubke*; Scherzetto, *Vierne*; Toccata-Prelude on 'Pange Lingua,' *Baird*.

Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in D, *Bach*; Cantabile (Sonata No. 11), *Rheinberger*; Sonata No. 1, *Mendelssohn*; Finale, *Wolstenholme*; Pastorale, *Frank*; Prelude and Fugue in C, *Hollins*.

Mr. H. Heath-Gracie, St. Lawrence Jewry—'Rhosymedre,' *Vaughan Williams*; Four Versets on 'Salve festa Dies,' *Scott*; Chant de Mai, *Jongen*; Final in B flat, *Frank*.

Mr. C. H. Moody, Wigan Parish Church—Fugue in C, *Bach*; Toccata, *Böckmann*; Pastorale, *Bossi*; Scherzoso, *Rheinberger*.

Councillor J. E. Adkins, Preston Parish Church—'Question and Answer,' *Wolstenholme*; Introduction and Passacaglia, *Merkel*; Canzone, *Haigh*; Air with Variations, *Smart*.

Mr. F. W. Belchamber, St. Gabriel's, Cricklewood—Toccata and Fugue in D minor, *Bach*; Adagio ('Scotch' Symphony), *Mendelssohn*; Air with Variations, *Hesse*; Scherzo and Finale, *Guilmant*.

APPOINTMENT

Mr. Teasdale Griffiths, music-master of Birkenhead Institute.

Letters to the Editor

COMPETITIVE MUSICAL FESTIVALS

SIR,—Your interesting report of the Festival Federation Conference indicates that the views of competitors were not expressed to any degree.

SUB-TOTALS OF MARKS

Competitors desire to know where they excel and where they do not excel. As judges cannot give sub-totals of marks without 'wangling,' a new kind of mark-sheet is required, and the following is suggested: Give total marks; divide the sheet into six columns; in the left-hand column print the desirable qualities, e.g., intonation, diction, accuracy, expression, &c.; head the other five columns, respectively, 'Excellent,' 'Very Good,' 'Good,' 'Moderate,' 'Fair.' All the judge would then have to do would be to place a tick in the appropriate column against each of the qualities.

TIMES OF CLASSES

When fixing the times of classes, authorities should ensure that the most distant competitor can attend, perform, hear the judge's comments, and reach home again in one day.

SIGHT-SINGING

As a competitor I support the proposal that sight-singing should be made compulsory at all solo competitions, on the following grounds:

- It would force competitors to study this neglected subject;
- Between competitors of approximate ability it provides a further test of musicianship;
- It provides relief from the monotony of hearing the same song scores of times.

TACT IN JUDGING

If the marking-sheet above suggested were adopted, there would be no need for judges to make derogatory remarks in public.

UNIFORM STANDARD

Can judges agree upon some uniform standard which all could adopt and mark accordingly? At present the marking as between one competition and another, one class and another, and one judge and another is merely capricious. Similarly certificates should be awarded on a uniform standard.

CHOICE OF SONGS

I happen to be a bass, with the normal amateur bass compass of lower E flat to E flat (two octaves). Songs are frequently chosen with a top E natural required. I cannot enter. Moreover, musical competitions should not encourage the constant use of the extreme ranges of the voice. I would define an ideal competitive bass song as:

- Lying within the compass F to D²;
- Having one half of its notes within the middle octave of that range, viz., A to A;
- Being rather burly in sentiment; and
- Containing intervals which are appropriate to the bass voice.

The following are not, in my opinion, bass songs, but have been set in bass competitions: Stanford's 'A soft day,' Campion's 'When to her lute Corinna sings,' Wagner's 'Star of eve.'

Similarly other voices should be considered from the point of view of compass, middle range, sentiment, and interval. The Federation would perform useful service by classifying songs into appropriate voices.

Songs should not be chosen which compel competitors to buy books of songs they do not want. Copies should be provided for judge and accompanist by the festival authorities.

ENTRANCE FEES

The entrance fees range from 1s. to 8s. 6d., sometimes with 1s. added for accompanist and 1s. for mark sheet. The higher charges are spoliation if the lower are reasonable. Five shillings should be the maximum charge to cover both accompanist and mark sheet. Less for juveniles.

JUDGES

If there is more than one judge, they should mark and comment separately, and the average should be taken. All mark sheets should be handed to the competitor.

These comments are not made in any critical, still less in any captious, spirit, but in the hope that the competitive festival movement will be improved.—Yours, &c.,

'Pantiles,' Woodside Avenue, E. R. SCOVELL.
Beaconsfield, Bucks.

'HYMNS A. & M.'

SIR,—Our attention has been called to a paragraph appearing in your issue for October (page 932), under the heading 'Some New Hymn Books.' It is there stated that 'Hymns A. & M.' is to be revised, or to have a further supplement, by way of showing its vitality. We have been in communication with the Chairman of 'Hymns A. & M.' committee, and we have his authority to say that no revision or addition to the book is at present contemplated.

In these circumstances we shall be much obliged if you can see your way to contradict your previous statement, as it has already caused considerable confusion in people's minds.—Yours, &c.,

WILLIAM CLOWES & SONS, LTD.

94, Jermyn Street, S.W. 1.

THE R.C.O. AND CHOIR-TRAINING

SIR,—The recent addition of the Choir-training Certificate and Diploma to the Diplomas granted by the Royal College of Organists is certainly a step in the right direction; but it by no means supplies that long-felt want for a standard of choir-training—a standard which is really so necessary, and yet, at present, does not exist.

For the organist who is an Associate or a Fellow of the College, the Certificate is no doubt an additional qualification, but to the choirmaster who is only a choirmaster and not an organist it is of little value, as it carries no title and is easily outtopped by the Licentiatehip of the R.A.M. for voice-culture and class-singing.

At present, apart from this comparatively easily obtained certificate, the College does not recognise the existence of the choirmaster. Could not the College authorities institute examinations in choir-training equivalent in standard to the F.R.C.O. and A.R.C.O., carrying with them the right to append these letters, but insisting that the word 'Choir-master' be added? The examination might be left exactly as at present, allowing, however, the candidate choice of organ playing or choir-training.

It is a great pity that the question of church choir-training, which is of so much importance, should be so consistently ignored and overlooked by our various Colleges of Music.

The R.C.O. has a great opportunity for lifting this branch of music out of the hands of the charlatan and the inexperienced if it cares to take up the matter thoroughly—not as a side-line to organ playing, but as a subject worthy of consideration on its own merits.—Yours, &c.,

45, Firhill Road,
Sheffield.

DESMOND MACMAHON.

THE LURE OF THE VIBRATO

SIR,—I was glad to read the letters of Mr. Travers Adams and Mr. Small. I am sorry Mr. Adams cannot continue, because, though I understand the difficulties of space, I must still protest against what he has written. I may say that Mr. Small agreed so thoroughly with my remark that he told me so by letter, and gave me permission to say so. I do not wish to prolong the controversy, but on behalf of those who agree with me, I would request permission to make a final statement. I have, with others, read Mr. Adams's latest book, but I cannot discover where he writes about the particular point in dispute. We have been discussing *GRAND OPERA*. I have been intimately connected with grand opera since the year 1904, and in spite of what some singers, professors, and musical critics have written, I beg leave to hold to what I have said. There is a certain kind of *production* demanded for the portrayal of the effect required in grand opera.

The quality of timbre of the voice must be, above all, grand, massive, solid, exhilarating, *open*, peculiarly penetrating, and forceful. It demands a certain drive, a clang in the timbre.

Modern audiences are not interested in dreamy, dark, ultra-sentimental tone. The style of beauty peculiar to grand opera is, with little exception, of a grand, lofty, exalted kind. We admit that on occasions even the best singers may overstep the bounds and produce too much hardness, and perhaps too much evidence of effort, but they are not machines. All the great singers who are before the public to-day have been building up and carefully developing their voices for years. Perhaps Mr. Adams may see his way to stating his case more fully later. At present I feel, with great respect, that his judgment is not satisfying.—Yours, &c.,

4, Fielding Road, W. 14.

W. E. BELL-PORTER
(Late of the *Moody*
Manners Grand Opera).

SIR,—I write only as an amateur, with no claim to any professional knowledge. On and off, however, for the last fifteen years I have devoted my spare time to the study of the production of the human voice, and have purchased almost every book that I heard of about voice-production, that of Mr. Travers Adams included. I am sorry to say that I can glean nothing really comprehensible from any of

them. Mr. Adams states in the Introduction to his book that he is writing only for students, but I do not find any the simpler. If we amateurs have to wade painfully through a mass of anatomical, physiological, acoustical, highly-scientific verbiage; if we have to wrestle with 'phonetics,' 'fundamental tone,' 'harmonics,' 'reflection,' 'reinforcement of upper partials,' &c., we can pick out a little of practical use. What may seem easy to experts is hopelessly difficult to the average student. There is no amateur that I know who intelligently grasps more than the simplest points. If writers clearly understood this, it would be much better for the tyro. I am very sorry to say so, but I was intensely disappointed at reading the rules (I hope he will excuse me) abrupt closure, by himself, of what Mr. Adams has been writing to us about the way to practise. I thoroughly understood all he said. It was significant, as far as it went, but I felt he could have said so much more which might have cleared up many difficulties in a simple way. Is it impossible to put in transparent language information upon a complete, detailed method of practice whereby the voice could be produced and properly developed?—Yours, &c.,

F. P. SYLVESTER MILLS,
190, Camberwell Grove,
Denmark Hill, S.E. 5.

THE MALADY OF CHOPIN (OR SHOULD IT BE, OF SCHUBERT?)

SIR,—I suspect that it was despair at being unable to pick holes in the rest of my argument about Schubert that led Mr. L. J. Green to select for his assault the only part of my letter which could possibly be conceived as a mere attempt at cleverness. But if he wished to revile my little epigram, he should at least have quoted it correctly. I described Schubert's music as providing 'factitious [not 'fictitious'] opportunities to be soulful'; by which I meant that there is, as a rule, nothing in the inspiration or the construction of the music itself that calls for any particular soulfulness in the performance. It usually resolves itself into a series of tonic-and-dominant or similar threadbare progressions, which must have been outworn before the time of Beethoven; and the opportunities to be soulful are provided either by adding what I believe is called 'lilt,' or by an occasional sugariness of harmony which we usually associate with such a composer as Gounod. This I call poverty of musical ideas.

Examples of what I mean may be found in two of Schubert's most popular compositions—the *Piano Impromptu* in B flat, and the second movement of the 'Unfinished' Symphony. (The first movement is, I admit, scarcely open to these objections.) Compare these efforts to make a sow's ear look like a silk purse with (say) the soaring sixths and sevenths in Elgar's *Violin Concerto*, which are essential to his melodic scheme, and whose innate nobility would shine through the most soulless performance.

In conclusion, I may add that to designate the man who while among his five hundred odd songs he produced a few fine examples, was nevertheless more than any other composer responsible for the deadening tradition of the Lied, as 'by almost universal acclaim the greatest song-writer of all time' (as though, by the way, universal acclaim proved anything to the purpose), displays not only a fundamental weakness, but an unoriginality of musical appreciation which I trust nothing in my letter has equalled.—Yours, &c.,

NORMAN C. SUCKLING,
10, Ellerslie Road,
Tuebrook, Liverpool.

WAGNER AND THE ENGLISH PRESS

SIR,—As Mr. Newman offers no sort of apology for his libellous letter printed in your October issue, I must decline to continue the discussion with him in your columns.

I ask you to give publicity to this statement lest my silence should be mistaken for acquiescence.—Yours, &c.,

OXFORD. GEORGE AINSLIE HIGHT.

'THE PROBLEMS OF MODERN MUSIC'

Sir,—In your last issue I read the criticism of my 'Problems of Modern Music,' translated from the German. My reviewer, considering the actual form of my book, remarks that on Stravinsky the author 'has hardly anything to say.' May I be allowed to point out that to my great and disagreeable surprise the Stravinsky chapter, which, after Schönberg, was meant to give a more consoling outlook into the future, and which is contained in the second German edition of my book, has been omitted from the English translation. It is not possible for me to decide whose fault it is. I did not see the translation before going to press. This omission is, indeed, much against my intentions, as well as the proportions of the book.—Yours, &c.,

ADOLF WEISSMANN.

Berlin-Wilmersdorf,
Konstanzerstr. 11.

'F. S. S. A. L.'

Sir,—For Mr. Herbert Hodge's benefit I can, I think, interpret the mystic initials 'F. S. S. A. L.', which I too have often smiled over when passing the church to which I think he refers. Be prepared to be awed. Here it is: 'Fellow of the Society of Science, Arts, and Literature.' As if this were not sufficient recompense for passing an examination—really do have to pass one—I believe the distinction carries with it a hood. Such a non-diploma-possessioning person as myself could not presume to assess the value, great as it must be, of such an imposing slice of the alphabet, so I will refer your correspondent to a well-known catalogue of 'diplomas,' 'Musical Examinations' (Dubious), which I believe can be obtained from Messrs. Curwen—and which, incidentally, should be brought up to date.—Yours, &c.,

A. M. HAWKINS.

11, Claverdale Road, S.W.2.

A DISCLAIMER

Sir,—The whole of my remarks as distinct from the fragments chosen by Mr. Newman for his very free fantasia appeared in the *New Age* of October 1. They will be found to sound widely different from Mr. Newman's fantasia. I declare that I plumped for Bartók in that article is quite untrue. Mr. Newman also implies that I did not give reasons why I supposed, to put it briefly, that there was a difference between the audience of 1820 and 1920; that also is untrue, as any one who takes the trouble to read will see for himself. Yet again it is untrue to say that I rejected 'the evidence and the argument *in toto*.' I said nothing at all about the evidence *as such*. Unlike some others I do not regard insufficient knowledge or no knowledge at all of a matter as a justification for posing as an authority on it. I confined myself to questioning the validity of applying conclusions drawn from musical happenings a century ago to musical events happening now.—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens,
Regents Park, N.W.1.

Mr. Augustus Toop writes at great length taking exception to a review in our last number of his book, 'The Organist and his Choir.' As the points at issue are of opinion rather than of fact, we cannot publish the letter. Our columns are open to authors and composers who wish to correct any actual mis-statement in a review, but no useful purpose is served by arguments between reviewer and reviewer on so large a number of points as Mr. Toop raises. Mr. Toop asks if our reviewer knows anything at all about ordinary parish choir work. We think it more than likely that he has some knowledge of the subject, seeing that he has had thirty years' experience, six at a village church, six at a church in a London slum, and the remainder at typical London parish churches.—EDITOR.]

Dr. George J. Bennett has been appointed Sheriff of Lincoln for the coming year. Congratulations to Lincoln and the Doctor!

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Lady pianist wishes to join dance band or amateur concert party. Able to lead.—E. D., c/o *Musical Times*.

Pianist wanted (advanced) by violinist and 'cellist for practice of sonatas and trios. London W.5 district.—W., c/o *Musical Times*.

Young lady singer wishes to meet accompanist for mutual practice.—F. M. A., 465, Grove Green Road, Leytonstone, E.11.

Ladies' vocal trio, meeting fortnightly on Fridays, requires an accompanist. Classical and modern songs, for mutual practice.—Mrs. K. OSTREHAN, 82, Waller Road, New Cross, S.E.14.

Young pianist wishes to meet violinist (lady or gentleman) for practice of classical sonatas. N. or N.W. district.—R. FINLAYSON, 1, Cecil Road, Muswell Hill, N.10.

Pianists wishes to meet singer for mutual practice, preferably soprano.—R. A. J., 95, Shirland Road, W.9.

Pianist wishes to meet violinist and 'cellist to form trio. Also wishes to join vocalists in mutual practice and reading.—R. M., 14, Sandringham Road, Golders Green, N.W.11.

Advertiser wishes to meet viola player to complete string quartet. N. London. Good library of classics and moderns. STOKOE, c/o *Musical Times*.

Experienced accompanist (gentlemen) desires instrumental and vocal accompanying. Classics preferred. London district. H. V. A., c/o *Musical Times*.

Violinists (first and second) and pianist wish to meet 'cellist for trio-playing, &c.—A. V. H., 15, Hanover Park, Peckham, S.E.15.

Pianist (lady) wishes to meet violinist and 'cellist one evening a week.—M. K., c/o *Musical Times*.

Good pianist wishes to meet good violinist and 'cellist to form trio.—A. T., 2, Milton Park, Highgate, N.6.

Pianist wishes to meet violinist or vocalist for mutual practice. Classical music.—A. P., c/o *Musical Times*.

MUSIC FOR TWO PIANOFORTES

On November 3, Mr. A. M. Henderson read a paper on the above subject before the members of the Musical Association. It was illustrated by several examples played by himself and Mr. Wilfrid Senior. The lecturer began by saying that it was surprising that the literature of music for two pianofortes—rich, attractive, and high in quality as it was—should receive so little attention by artists and teachers. It was delightful to play and enjoyable to hear, and was as refreshing and exhilarating in the studio of the teacher as in the concert room.

After referring to Farnaby's quaint little Duet for two virginals in the Fitzwilliam Virginal Book, and the three short pieces by Couperin, which, he added, lacked the charm and personality of Couperin's writing for solo instruments, Mr. Henderson said that Bach had left us two splendid Concertos—in C major and C minor—with accompaniments for strings. These, however, were not essential to the performance, which was quite effective if they were omitted. There were also two Fugues for two claviers in 'The Art of Fugue,' but, though interesting, they were musically not very attractive. From Mozart we had a Sonata in D major, a very original work, full of fire and life, and having a lovely *Andante* for middle movement. Also this composer had given us a fine and dignified Fugue in C minor. A Concerto in E flat was even more effective than the Sonata, and had the added interest and colour of a delightful orchestral accompaniment. Clementi had written two really beautiful Sonatas, both in B flat. These were little known or played, although to his (the lecturer's) mind, they were superior to the composer's solo Sonatas.

Beethoven and Schubert wrote no music in this form, and so we came to the Romantic School. Schumann's poetic *Andante* and Variations, Op. 46, certainly deserved its popularity. Chopin's Rondo in C, published posthumously, was written before the composer was

twenty, and though brilliant and effective could hardly be classed as one of his best works. Brahms's Variations on a Theme of Haydn, Op. 56, was one of the finest and most genial of the composer's works, and was unquestionably one of the masterpieces in this genre, characterised as it was not only by great musical beauty, but by astonishing mastery of the technique of composition.

Reinecke had written many delightful works, all of them grateful to play. Among the more important were Andante and Variations, Op. 6; Variations on a Sarabande by Bach, Op. 24; Impromptu on a Theme from Schumann's 'Manfred,' Op. 66; 'Pictures from the South,' Op. 86; and Improvzita on a Gavotte by Gluck, Op. 125. Theodore Kirchner had written some refined and musical Waltzes, and Duvernoy an effective piece, 'Feu roulant,' Op. 256. Christian Sinding's Variations in E flat minor, Op. 2, was a splendid and characteristic work. Saint-Saëns had contributed very generously to the two-piano literature, and in every case most effectively. Mention might be made of his Variations on a Theme of Beethoven, Op. 35; Polonaise, Op. 77; Scherzo, Op. 87; a very beautiful Caprice Arabe, Op. 96; and Caprice Héroïque, Op. 106. Chabrier had written 'Trois Valses Romantiques,' and Debussy had left us 'En blanc et noir,' a group of his last pieces in his most refined and sensitive manner. To the same school also we were indebted for further fresh and original additions to this repertoire, including several pieces of Guérault, a Suite in B minor by Aubert, two very original pieces, 'Jeux en plein air,' by Tailleferre, and a poetic 'Caprice mélancolique' and 'Trois Pièces' by Reynaldo Hahn.

Eduard Schütt had composed a few charming pieces, including Variations, Op. 9; Valse Paraphrase, Op. 58, No. 1; Impromptu Rocco, Op. 58, No. 2; and Andante Cantabile and Scherzino, Op. 79. The Russians had given us some fine, characteristic pieces, which in originality, rhythmic interest, and pianistic qualities were excelled by none. Arensky had to his credit five fine Suites, the last of which, Op. 65, consisted of eight short movements, all written in the form of canons, and perfectly charming. Glière had written some beautiful duets. His Six Morceaux, Op. 41, were excellent. His Op. 61 consisted of a series of twenty-four pieces, many of them very beautiful. Rachmaninov had composed two Suites, Op. 5 and 17—fine, but very difficult. By British composers there were Norman O'Neill's Variations and Fugue on an Irish Theme, Arthur Somervell's Variations on an Original Theme, and Arnold Bax's Irish tone-poem, 'Moy Mell.'

Besides original works such as those mentioned above, there were a large number of transcriptions, amongst which were some of Bach's organ works, a selection from 'The Well-Tempered Clavier' and the Goldberg Variations. Other arrangements mentioned included four of the finest of Handel's Concerti Grossi; Mozart's Fantasia in F minor (originally written for a mechanical organ); some of Haydn's works; Beethoven's Septet; the Rondino for wind instruments; and some of the Symphonies. Brahms had himself arranged his Quintet in F minor, Op. 34, calling it in this form a Sonata for two pianofortes, and had also arranged five of the Waltzes originally written for pianoforte duet. The works of Saint-Saëns afforded some transcriptions of exceptional interest, among them being the six Preludes and Fugues, Opp. 99 and 109, for the organ, the Marche Héroïque, Op. 34, the Septet, Op. 65, and the Etude Chromatique, Op. 111, No. 5. Practically all of César Franck's finest organ works had been arranged by Duparc and Jules Griset.

There were also some excellent second pianoforte parts to works written for pianoforte solo, such as those by Grieg to four of Mozart's Sonatas, those by Henselt to the Etudes of Cramer and of Bertini, and the twenty-four characteristic pieces by Corder to the Studies of Czerny, Op. 636. The paper ended with a brief account of some noted players of music for two pianofortes, including Mozart and his sister, Clementi and his pupil, John Field, the brothers Thern, Bulow and d'Albert, Rachmaninov and Siloti, Sophie Menter and Sapelnikov, Harold Bauer and Ossip Gabrilowitsch, and in England Myra Hess and Irene Scharrer.

THE ANNUAL DINNER of the Association was held on the evening of November 3 at the Criterion Restaurant, the president (Dr. Charles Wood) being in the chair. In proposing the toast of the 'Musical Association,' Prof. J. C. Bridge spoke in high terms of the extraordinary value and interest of the papers which had been read before the Association during the last fifty-one years. The volumes were so prized that many of the earlier numbers were very difficult to acquire. Dr. Wood, in replying, also emphasised the value of the work that was being done. He regarded it as a great honour to serve as President of such a body. Dr. C. H. Kitson proposed 'The Council and Officers,' to which Mr. F. Gilbert Webb responded. Dr. Percy Buck, in submitting 'Our Overseas Members,' pointed out that the Association had members in many distant parts of the world, notably in America. At the present moment there were proposals under consideration for some degree of reciprocity between the Association and the National Federation of Music Teachers in America, a body founded only two years after the Musical Association. It was hoped that members of each, when in the others' country, would visit meetings, and possibly deliver lectures. Dr. Albert Stanley, Emeritus Professor of Music in Michigan University, U.S.A., in replying, gave a further account of the National Federation, and expressed a lively satisfaction at the prospect of closer relations. Dr. Charles Hoby proposed 'The Visitors,' which was acknowledged by Mr. Wilfrid Senior.

During the evening much pleasure was afforded by some pianoforte trios, admirably played by Miss Enid Bailey, Miss Kathleen Jacobs, and Miss Doris Hibbert, from the Royal Academy of Music.

London Concerts

LONDON SYMPHONY ORCHESTRA

M. Tchérepnin *à la* is one of the most innocent of composers—innocent, that is, of composition and its ways and means as they are usually understood and practised. Music does not grow connectedly under his hands; it happens jerkily. Though not gifted in melody, development, and form, M. Tchérepnin has the gift of the gab. He kept us attentive to it for fifty minutes at Queen's Hall on October 14, while Mr. Albert Coates conducted, and the London Symphony Orchestra played his large and imposing 'Symphoniette.' The diminutive in the title may stand for the amount of musical thought that lay in the untiring orchestral horse-play. The same programme brought 'The Nightingale' to the notice of London—not Stravinsky's ballet, but Respighi's gramophone record, about which 'The Pines of Rome' wave their branches in a thin breeze. The voice of the bird grows on one, but the music takes no root.

Mr. Coates conducted the Orchestra again on November 2, for a brilliant evening of Wagner.

SIR HENRY WOOD'S CONCERTS

Mlle. Germaine Tailleferre's D major Pianoforte Concerto was played by M. Alfred Cortot at the Queen's Hall Symphony concert on October 24. The composer has here tackled a problem much like that of Dr. Vaughan Williams in his new Violin Concerto—that is, reconciling a Concerto Grosso of early 18th-century shape with early 20th-century content. The young Frenchwoman has a pretty, nimble gift, but, one would say, far less conviction in her undertaking than the Englishman, and no such personal style. The spirit of the music seemed little more than a caprice. One thing and another began, and was given up with a shrug of the shoulders. Now if one characteristic is stronger than another in the Bach Concertos, which have clearly been her model, and which the listener cannot possibly exclude from his mind, it is the unrelaxed thoroughness with which the musical matter is examined and expounded. In this form Mlle. Tailleferre's art betrayed a certain triviality.

After the Concerto Sir Henry conducted the Suite from Stravinsky's 'Pulcinella' ballet-music. This music, it will

remembered, was drawn from Pergolesi and freely 'gingered up' by Stravinsky. The effect is amusing. At first it is demure enough—Pergolesi *as naturel*. The tempo gradually creeps in, and by and by pretty well eclipses the other. The violent anachronisms make the impression of a skit. We should not call Stravinsky humorous—he is too cutting and bitter. But these orchestral groups of his seem expressive of acid satire, and, for what it is worth, that is rather a novelty in music. We were by that time (at the end of the afternoon) far away from the generous and naive outpourings of the Symphony of the concert, Franck's D minor.

The next concert (November 7) was distinguished by an excellent performance of Dr. Vaughan Williams's 'London' Symphony, a performance for which a special expression of thanks is due to Sir Henry and his men, the more as the great work is a bit of a rarity in our programmes. The opportunity for hearing it played makes a day long memorable. The authors of the analytical notes wanted us to accompany the music by evoking a whole panorama of London life. Is that really necessary? Surely such music ('mehr Empfindung als Malerei') deserves to be taken solely for its own sake—not being like the poor food at a gaudy restaurant where the noise of the band attempts to divert our minds from the inferiority of the cooking. Too much of such poetical annotations might well frighten a composer from giving his work a name at all. Yet 'London' is a good name for the Symphony: for this strong and ringing music is in the last resort baffled of something—something it would grasp and define—just as is the thinking man who pores over our city's multitudinous life. The dark streams flow and eddy. To our 'Whither?' there is no answer but a mysterious echo among the soft inconclusive rhymes at the end.

It has been said that Vaughan Williams's 'London,' or his Symphony, is very sad—that even the holiday-making in the *Scherzo* is wistful. If so, the sadness is of a right sane and manly sort, for the music leaves one with a sense of elevation. We may have been looking into a puzzling and elusive world. Yes, there is just the point—the *looking into*! The artist has helped us to look—has given us insight—beyond our normal vision. For such extensions of our own poor senses we go to the arts, and so do we enjoy the powers of better men than ourselves.

As on the other Saturday, this afternoon ended with Stravinsky—the whole of the 'Petrouchka' ballet-music. Perhaps this music was 'mehr Malerei als Empfindung,' anyhow there were many 'early Britons' who failed to see it out. One could only guess that they had not seen 'Petrouchka' on the stage, and that the music does not speak clearly for itself to those. Is 'Petrouchka' intelligible as sheer music? Impossible for such of us as know it well on the stage to say. Every action is sharply evoked for us by the concert performance, and we do not regret the lack of the stage, especially as the execution of the score is naturally superior at a Saturday Symphony concert. Still, for my part, I felt that the 'early Britons' might, however bewildered, have stayed on to give a fair chance to this music. Of course, the thing is a masterpiece. What a certainty and what an ingenuity in that demonic hand!

Between the Symphony and the ballet M. Jacques Thibaud was in capital form in Bruch's second Violin Concerto. C.

ROYAL PHILHARMONIC SOCIETY

The first concert of the season drew a packed audience, thanks to the attractive power of the Leeds Festival Choir and the interest roused by Holst's 'Choral' Symphony. The performance of Holst's work was unequal, with some splendid moments and some in which the forces needed pulling together. This was felt specially in the *Scherzo*—the movement in which the choir most distinguished itself in the first performance of the work at Leeds. The poetry of the slow movement was missed; it is of an unusual and elusive type, and the failure seemed to lie at the door of the half-chorus. Miss Dorothy Silk sang beautifully in the solo part (but we were astonished to find her making 'here' a dissyllable in the 'Spirit here that reignest' lines). The Ninth Symphony found the choir

triumphing gloriously in a field that is often strewn with stricken and exhausted singers. Mr. Albert Coates conducted.

The second concert (November 19) was an 'Elgar night' (to adopt a term from the opera-house, with its far less important prima-donna 'nights'), and gave as good a survey of the composer as could well be managed in one programme. The 'Enigma' Variations, the 'Cello Concerto' (Miss Beatrice Harrison), 'In the South,' and that neglected masterpiece, 'Falstaff,' with the Bach C minor Fantasia and Fugue to remind us of Elgar's unsurpassed skill as orchestrator, were conducted by the composer, and received with an enthusiasm that made one ask whether an Elgar Festival would not, after all, be a popular success. During the evening Sir Henry Wood presented the composer with the Society's Gold Medal—an honour that would have been conferred long ago were composers given their due place in the musical hierarchy. (Things being as they are, Tetraxini and Pachmann got theirs first!) But better late than never, and the crowded audience forgave the belatedness in their enjoyment of the opportunity of showing that a prophet is not always without honour in his own country. H. G.

FAURÉ'S POSTHUMOUS QUARTET

A French concert given by the Music Society, Tufton Street, Westminster, on October 20, contained alongside works of Franck, Debussy, and Ravel, the posthumous String Quartet in E minor, Op. 121, of Gabriel Fauré. It was performed by M. André Mangeot's quartet, which players were joined by M. Cortot in a performance of Franck's Pianoforte Quintet.

The intimate conditions of the Tufton Street concerts favoured the new composition. Fauré's music has never won anything like its Paris vogue in the outside world, and when we ask why, we find one reason in that it was so beautifully designed to harmonize with the local circumstances of music-making. His chamber music is indeed for the chamber. And he wrote for listeners who were willing to be charmed but not harangued. Fauré's sentiment in his songs is often declared here to be 'artificial' or 'too scented.' But let us consider the society in which these songs were to live—not the earnest German middle-classes for whom the great German lieder-composers wrote, but a more sceptical, more fastidious, more limited, more lightly musical world—and we shall see better how exquisitely his art shaped itself. Most concert-rooms are too big for Fauré. Yet it sounds like disparagement to call his a 'drawing-room music.' It is that: but of what a cultivated, elegant, sensitive drawing-room!

The new Quartet was written when Fauré was seventy-nine. In his latter years he had singularly reined upon the always delicate style of his writing. The songs of 'Le Jardin Clos,' 'L'Horizon Chimérique,' and 'Mirages,' are not much known, but in their discreet beauty is something very attractive, if one but lends a sympathetic ear. The Quartet is even more discreet. Vitality had evidently waned. The musical shapes that appear (such as the little question-and-answer of the opening, and the succeeding G major subject on the first violin) are of a very slight characterisation. The *Andante* seemed long (though it is not) because of the extreme sedateness of the figures. The *Finale* is enlivened by a springing triplet which ends by capturing the whole field. Fauré's will cherish the work as the farewell to art of the old master, and not therefore only, but also because of certain subtle little harmonic adventures characteristic of Fauré's open mind to the last. The ending of the *Andante* should not be missed by those who have appreciated other beautiful cadences in the later Fauré. C.

Miss Guiomar Novaes, a young pianist from Brazil, made a great impression on a very critical audience by her pianoforte-playing at Eolian Hall recently. She gave two recitals, of which the first was probably better than the second, though both were exceedingly interesting. Taking her at her best, which was certainly in Chopin's 'Funeral March' Sonata, she struck us as quite the most remarkable woman pianist who has appeared in London for several years. Perfect technique we expect

nowadays from every good exponent, but Miss Novae combined with this a strength and fire which are very rare in any pianist, male or female. Plenty of people in the hall—musicians as well as amateurs—spoke of her as the legitimate successor of Carreno, and there was point in the conjunction; for Miss Novae shows nothing of what we are accustomed to call the feminine qualities in her playing. Her Chopin was never sentimental, nor yet febrile. Rather we were conscious of an extraordinary fierceness in her interpretation of the music, even the softer passages revealing, as it were, the claw under the silk glove. What is or is not an ideal interpretation remains inevitably a matter of opinion, but many of us felt that here was an example of Chopin-playing perfect in its own way, which, moreover, hardly won from the professional critics—most of whom were absent—the recognition it deserved. F. T.

GERALD COOPER'S CONCERT

Dr. Vaughan Williams is ranging through all the musical forms, helping to make them afresh: symphony, choral symphony, cantata, mass, opera, string quartet, song, part-song—these he has cultivated and fertilized; and there is one 'Flos Campi' which grows in nobody else's garden. Most of us, if given the choice, would ask next for a violin concerto, knowing that he would take his cue not from the overgrown style of the 19th century, but from the clarity and directness of the 18th. So it has been. The 'Concerto Accademico,' which we heard at a Gerald Cooper concert on November 6, proceeds like a concerto of Bach. The abrupt rhythms of the opening *Allegro*, the 'third species' writing over a sturdy bass, and the conversational give and take between the solo violin and the string orchestra were all in character. So too, in the slow movement, were the free figuration of the solo part over the steadily-growing pattern of the accompaniment, and the serene and highly-wrought beauty of the movement itself. The third movement, a *Scherzo*, carries on the analogy with its quick triplets. Add a reference to the continual forward urging that is distinctly Bach-like, and we may drop a comparison that is brought in largely as a kind of terminological shorthand and admit that the work is entirely Vaughan Williams. The play of part-writing and harmony are pure V. W. of the nineteen-twenties, strong and steady, with the face of noble melancholy which we may well describe as 'the Cotswold look.' Quite a success, shared by Jelly d'Aranyi (violinist), Anthony Bernard (conductor), the London Chamber Orchestra, and a large and well-chosen audience.

On the same evening Mr. John Goss sang Sonnet VII. from Spenser's 'Amoretti,' set to music for low tenor voice and eleven instruments by Bernard van Dieren. Mr. Goss has since announced that he likes van Dieren songs as songs. All honour to him for his opinion, and felicitation from us who can only like them as music, and then not always. In this case Mr. van Dieren works a pretty spell with strings and wind, with harmonies that are accessible to the most timid ear for all their shifting lights, apt digressions on this or that instrument, a sweet richness in it all, and music enough to throw off servitude to words. The words, too, have a claim to reject the companionship of so much music. Clearly a misfit somewhere. The vocal part does not pulsate with the words, though, as an expressive line, it is full of comeliness. Probably this is the foundation of Mr. Goss's liking. Anyhow, the song was both admired and enjoyed.

The balance of a sterling programme consisted of a Suite of Purcell Ayres, arranged by Mr. Anthony Bernard, the 'Amor Brujo' Suite of de Falla, Mozart's G major Violin Concerto, and the 'Siegfried Idyll.' M.

FESTIVAL AT ST. MICHAEL'S CORNHILL

The St. Michael's Singers—that excellent 'choral society for City workers in connection with St. Michael's, Cornhill'—are now in the seventh year of their prosperity, and celebrated their fifth Festival on November 2-3. As in former years, Dr. Harold Darke had arranged a daily organ recital at mid-day and four evening performances of sacred

music. In this scheme the Universities and Cathedrals were able to pay back some of the debt which the provinces owe to London in the matter of music, for Dr. Rootham, of St. John's College, Cambridge, Dr. W. H. Harris, of New College, Oxford, and Dr. Ernest Bullock, of Exeter Cathedral, played three of the organ programmes, leaving the fourth to Mr. Edgar Cook, of Southwark, and the evening work to Mr. Thalben Ball, of the City Temple. The four evening programmes were devoted to modern choral music, unaccompanied choral music, old music for vocal solos, and the B minor Mass, thus securing a maximum of interest and variety without recourse to music incongruous with the circumstances of the Festival. The first programme contained choral works by Frank Bridge ('A Prayer'), Leslie Woodgate (Two Hymns for solo, men's voices, and strings), Dr. Rootham ('Brown Earth'), and Vaughan Williams ('Five Mystical Songs'), and settings from such varied sources as Thomas à Kempis and Herrick. There was, however, a certain greyneap over them all which was broken in welcome fashion by the spirited singing of Parry's 'God breaketh the battle,' by Mr. Trefor Jones. The Tuesday programme contained a Bach Motet ('Jesu, Priceless Treasure'), placed between some Elizabethan unaccompanied music and two of Parry's 'Songs of Farewell.' There was a time not so very long ago when choral singers found the idiom of Bach as strange as they now find the Elizabethan idiom. In 'Jesu, Priceless Treasure' the St. Michael's Singers revealed what they were to display more fully in the B minor Mass—the familiarity with Bach's idiom which invests his music with that curious affectionate intimacy which makes so strong an appeal to the listener who loves his Bach. But the Magnificat from Byrd's 'Great Service' needs an entirely different treatment, and in it the choir showed that it is possible to know the music in one sense, and yet remain on terms of merely formal acquaintance with it. If a bass sees an entry in the comfortable part of his register on the second beat of a bar, he can hardly help treating it as a syncopation, however often he has been told to disregard bar-lines. Moreover, when all allowance has been made for Byrd's habit of putting unimportant words like conjunctions on non-accented beats, the fact remains that, unlike a modern composer, he more often than not sets them to long notes which tend to acquire an accent of duration, while the important words, which he accents strongly, are equally often set to short notes. The second phrase of the Magnificat shows both these peculiarities: *and (minim) my (crotchet) spirit (monosyllable and quaver, but accented) re- (quaver) joice, &c.* To make such passages sound free and smooth takes much practice, and though we may congratulate the St. Michael's Singers on making a beginning they have not yet reached the end. The third concert took the form of a recital of old music by Miss Dorothy Silk and Mr. Stuart Robertson, interspersed with Quartets of Glazounov and Mozart, played by the Hermitage String Quartet. Schütz and Tunder were the less familiar composers, and on the whole deservedly so, for neither of their three numbers equalled in quality Purcell's 'The Blessed Virgin's Expostulation' nor Bach's cantata, 'Blessed is the man.'

The B minor Mass was given in St. Martin-in-the-Fields Church for the sake of its greater accommodation, which was used to the full. The performance was chiefly noticeable for the differentiation of feeling in each number, which was achieved through Dr. Darke's careful attention to detail. Slight variations in tempo, small adjustments in instrumentation, and sparing but well-judged use of climax, produced a more vital reading than is often obtained by larger choirs which, in seeking huge effects, frequently make all equally huge and equally unimpressive. This was an interesting performance, and a fitting conclusion to a Festival of which the prevailing note was sincerity.

F. S. H.

SOME SINGERS OF THE MONTH

Chaliapin sang to a huge audience at the Albert Hall (November 3). He was in first-rate form, and sang as only Chaliapin can. It was a fascinating study to watch his face and hands. Their expressiveness was always at the service of his songs, but it never struck one as a studious

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expressiveness. Even when he was most terrifically intense his muscles were easy and natural. His eyes glowed, but his face was freely mobile. His hands opened and closed almost incessantly, but they were never clenched. This loose and easy bearing was one of the many lessons the great singer had to give us. Whatever his lessons, however, we have to come back to admitting the phenomenon of sheer natural genius to cover the whole impression he creates. All men feel, but few know how to say. Chaliapin feels more generously than the average, and has a simply supreme gift of utterance. Really it is not fair to compare other singers with him.

But it is worth emphasising that all his quick and powerful imaginativeness as a singer would be invalidated if he had not a first-class vocal technique—a breath control as marvellous as one could ever hope to witness. 'Control,' indeed, seems an awkward word for the technique of Chaliapin, who has certainly long been able to leave the regulation of the supply of his voice to his subconsciousness. Perhaps only a singer could appreciate the audacity with which, that night, he toyed with ideas as they crossed his mind. He never sings a song twice alike, and he gives the impression of making sudden raids on his resources—from the lightest, most whimsical form of expression to the weightiest and most passionate. But his resources on this last evening never failed him.

His beautiful high *pianissimo* was something such as no other contemporary singer gives us. And likewise those extraordinary series of in-rolling waves of tone, each a little bolder and intenser than the last. The programme was mostly Russian, but of mixed qualities.

Schubert's 'Doppelpänger' was the thing of things to remember. At a very slow pace it was sustained and intensified with preternatural courage and strength. Chaliapin played the most extravagant tricks with Leporello's 'Catalogue Song,' but I for one am not going to say that he was not justified in being as funny as he possibly could be therein. Isn't it a funny song? And don't most singers tackle Mozartian comedy as solemnly as a devotional exercise—like churchwardens handing round the plate? I add a little extra ardour to my praise of the incomparable artist because of a certain Beckmesserish priggishness which has here and there been noticeable in regard to him. It seems to be a grievance—it does not fit in with the rules—that Chaliapin should be able to take up a mediocre song, like Tchaikovsky's 'Night,' or Flégier's 'Cor,' or Malashkin's 'Oh, could I but express in song,' and somehow make a masterpiece of it. I will admit he fell short of making a masterpiece of that unlucky 'Blind Ploughman,' on which—an *intermezzo*!—he practised his newly-acquired English before us.

In the same week we heard, at the New Chenil Galleries, Chelsea, another artist who brings a similar springing imaginativeness into singing, if in a smaller way. I mean John Coates. He gave a recital of 'English songs before Purcell,' including some great favourites and some unfamiliar revivals. William Corkine's 'Go, heavy thoughts' was one of the best of the latter. A Coates recital would be pure pleasure if the audience would applaud a little less unrestrainedly. Hand-clapping in a small room is a horrid noise, and Mr. Coates's boisterous admirers always want every song twice over. Not but that this is natural enough. Mr. Coates is the best English singer of his time, and one of the finest artists in the world to-day. No one else could give to the Elizabethan love-songs his shades of purely English wit, whimsicality, and humour, which suit them so well.

An American soprano, Miss Florence Macbeth, sang at Queen's Hall. She came trailing clouds of newspaper eulogies. The tone of these was pitched so high that there was some little disappointment in the actual performance. One cannot avoid the rather unkind word 'pretty' about it all. And it was of a not very convinced, not single-hearted prettiness. It was a light voice of some charm and agility, but after a time one had an uncomfortable impression of affectation in the exhibition of it—as though the singer were utterly regardless of the music she was singing (true, much of it did not deserve great regard), but engrossed by the

business of a 'pretty' platform demeanour. She took the Mad Scene from 'Lucia' most seriously, but she was not quite familiar enough with French to sing it with the right glissness.

Mr. Eric Marshall (baritone) gave another recital at Wigmore Hall, and struck one as an improving technician, while his programme gave evidence of his musicianly aspirations. His fine voice, which has a 'cello-like quality,' is more contained than it was, and is gaining a power and boldness which ought to tell in opera. His French was good, only there were far too many signs of a certain bluntness of musical perception. Mr. Marshall is still far from being a musician's singer. If he matures artistically he will deserve to become really famous.

Miss Astra Desmond sang at the same hall. One debated inwardly whether she were simply temporarily 'off colour,' or whether she had been rather unluckily experimenting in method. Certainly her tone that evening seemed, in comparison with our memories of her singing in the past, disappointingly thin and hard. In a variety of things, including some of Ortrud's music from 'Lohengrin,' she pretty consistently dispensed with full chest resonance. The eye tells us that this singer was not intended by nature for such comparatively colourless, insignificant utterance.

Mr. Riddell Hunter gave a recital at Wigmore Hall. A graceful and in some ways really accomplished singer. So long as he was unambitiously lyrical he could please us nicely, and he used his *mezzo-voce* to charming effect in a song from his own pen. But if he wants his words to fly higher he must point and wing them with better consonants.

Miss Dora Stevens's singing reminded one, at its best moments, of that of Miss Silk, and her fine programme showed her to be a singer of similar good taste. Her way of mounting a phrase that is to go curving above the stage suggested the art of the more renowned singer, but Miss Stevens cannot yet match Miss Silk in other ways. At present, sweet though her voice is, it is one-coloured, and so is apt to seem cloying after a number of songs. Possibly the limitations of her physical strength influence her style, and, if so, she might be well-advised to cultivate seriously the muscular development which would invigorate her singing. There were Arias from the 95th and 127th cantatas of Bach, songs of Wolf, and new pieces by Hubert J. Foss and Harold Craxton (the admirable accompanist of the concert).

Another most musicianly programme was that of Miss Marie Howes (Grottrian Hall, November 11). She, again, was of the class of singer—a class in which the modern musical world must, for all its shortcomings, be considered rich—which considers the voice essentially as a gift sent to be put at the service of the best sorts of music. The programme contained some out-of-the-way Bach, a cantata of Rameau, a setting of the Church scene of Goethe's 'Faust,' by Schubert, and, among the modern songs, an example of the protean Bernard van Dieren. Miss Howes was joined in the duets by Mr. John Goss, and she was accompanied by Mr. Frank Howes. She was nervous, but one cannot put down wholly to nervousness some indifferent quality in her singing. It was more likely the result of a faulty method, and so probably was her nervousness, for most nervousness is due to uncontrolled breathing. Now and then, in an animated passage, Miss Howes would show us how well she might sing generally if her technical foundations were sure. This came out most noticeably in the joyous 'Ah, yes! Just so!' from Bach's 'Phœbus and Pan,' in which—the movement happening to install an instinctive breath-control in the singer—the tone was bold and the diction perfectly clear. Then, too, at the opening of the recitative, 'My God, how long?' the voice had real weight and dignity—the characteristics which ought, indeed, to belong to it normally. Elsewhere one felt an unbalanced preoccupation with verbal expression, and sensuous vocal quality—otherwise beauty, otherwise the whole *raison d'être* for singing instead of talking—was lacking. Let her enrich her tone, and Miss Howes will find her words will not require half so much looking after.

Miss Mary Congreve sang at Wigmore Hall (November 13). She possesses more than ordinary knowledge of breath-control, and in the result one had, in her opening songs, the impression of a voice of sweetness and untrammelled movement. It was curious that in some modern English songs (Bax, Hughes, and Craxton) she went astray, obscuring her diction and failing to support her high notes. But disappointing as her technical aberration here was, Miss Congreve must still be put down as one of the best new singers of the season, and as one who bids fair to achieve a real professional standard.

H. J. K.

Competition Festival Record

FESTIVALS IN GENERAL, AND BLACKPOOL

FESTIVAL IN PARTICULAR

Ever since Matthew Arnold wrote about

... this strange disease of modern life,
With its sick hurry—

we who live in the time that is modern now, seem to be getting more and more hurried. Because wireless and transport have made the world shrink, it has become an enormous place to us minute individuals. It is full of new interests, places, and people all just waiting to please and excite us. It is, therefore, now imperative that we should limit our activities, unless we are going to let our lives become one incoherent, feverish rush. There is not time during our three-score years and ten to do all that we should like to do.

The need for this limitation was seen clearly in the Musical Festival held in October at Blackpool. Buttressing Blackpool are many great towns containing many, many people, all of whom are becoming increasingly interested in music. This is evident from the large attendance of choirs, orchestras, and soloists from the industrial towns of Bolton, Manchester, Blackburn, Burnley, Wigan, Rochdale, &c. It is a fact that the interest of these people is increasing; this is proved by previous records of entries when these are compared with recent figures. A problem now faces Blackpool; probably it also faces other towns that hold competitive festivals.

The festival must be limited. Blackpool Festival lasts a whole week; it is held in six halls, which comprise the Winter Gardens, and music is being judged in at least four of these halls simultaneously during each day. Unless this Festival is to become unwieldy it must not be allowed to grow any larger. So much is certain. In some opinions it is equally certain that the Festival is too large already. The officials are justly proud of their management; so proud, indeed, that one sometimes wonders if the organization and the motto, 'Progress'—on the programme, in all local papers, and even in coloured lights on the trams—is not more important to them than the music, which is, after all, the main thing. One adjudicator remarked to me, 'The organization is flattened out so smoothly as to make one feel that the music is in danger of getting flattened out too.'

There is a danger of this. Some classes of music at the Festival were so large that it was inconceivable that the patient judge should retain sufficient alertness to do his task adequately. A hundred and six sopranos, each singing three pieces, is too much for any one man to adjudicate thoroughly; and there were eighty-three mezzo-sopranos, each also singing

three pieces. Mr. Steuart Wilson in this class gave up hope of teaching the competitors in his adjudications anything more than they were able to learn from the scale of awards and his brief remarks. (But he made up for this by arranging an unofficial time with the competitors for a mutual and valuable exchange of ideas.) The class began at 9.0 a.m., and at 6.20 p.m. he was still busy. The evening session, at which he was appointed to adjudicate, was due to begin at 6.0 p.m. Of course, he couldn't meet this engagement; and even had he been able, it is not probable that his physique or intelligence would have been equal to the strain.

The chief point of holding these festivals is that they should teach the competitors. Otherwise entrants might as well save their fare and entrance fees, learn the music at home, and perform it at tea-parties. Every competitor should return with fresh light both on the piece he has been learning and the instrument with which he has been interpreting it. Some singers at Blackpool used their voices in a completely wrong way. They should not only be informed of this, but should be told how to remedy it; indeed, there is no reason why they should not have a practical lesson there and then. Sir Richard Terry on several occasions actually provided this. He caused church choirs to sing a hymn so that it made music, and small boys to march round the platform singing Balfour Gardiner's setting of Masefield's 'Cavalier' to a quick march rhythm, as it should be sung. All of which is excellent.

Mr. Steuart Wilson's extension of Sir Richard's idea might, with advantage, be generally adopted. Half-an-hour should be set apart for each class in which the judge would have time really to teach the competitors something they did not know about the music. This should be in addition to the adjudication, which is generally very necessarily brief, and open to the public. The special time need not be brief, and it would not be public. It would simply be an opportunity for the judge to see that his remarks had been understood, and to initiate along the right lines practice based on them. This really would be worth doing.

But before it can be attempted, some limitation must be put on Blackpool's ambition after 'records.' The important thing in a festival is the amount of enlightenment the competitors take home, not the number of entries, 'breaking all previous records,' which the committee has received. The management must cause the classes to be limited to a reasonable size, thereby considering and sparing the judges, so that, besides adjudicating, they may teach. Then the work of the Festivals, besides being one of the good causes of education, will become of musical value in England.

K. C.

BLACKPOOL FESTIVAL (OCTOBER 19-24)

(FROM OUR MANCHESTER CORRESPONDENT)

Although the widespread appeal of this Festival brings in its train baffling problems of management and control, yet each succeeding meeting finds embarrassments which elsewhere would spell confusion and delay, only stimulating the host of voluntary workers to more incredible feats of managerial triumph. Artistically the revelations of the week were in the domain of chamber and orchestral music. Frank Bridge's 'Miniatures' and Schubert's A minor Quartet providing the surprises in concerted work, whilst the quality, and high efficiency of five full orchestras, each comprising fifty players, so astounded Mr. Maurice Besly that he was perhaps prematurely betrayed into the

show that in the North Country the problem of municipal music was as good as solved. There was a striking example of the way in which quality will triumphantly emerge from the muck provided by a lady violinist—from Preston, if memory serves me rightly. Quite by chance I heard her in some solo work, a Joseph Gibbs Sonata, I believe, and instantly one's critical instincts recognised unusual quality both of technique and interpretative power. Later in the same day, strolling into the hall during the Schubert Quartet competition, and quite ignorant of the identity of the players then performing, the singer was arrested at the quality of the first violin in the quartet then playing. Closer investigation revealed the player of the morning's experience, and one or two questions decided the interesting fact that also she had been the leader (in the Frank Bridge 'Miniatures') of the winning quartet! At last it almost seems that an instrumental dawn is breaking, and if the expectation should prove well founded, it is bound to have a tremendous reaction on the vocal side of these Festivals in the direction of improved musicianship, in which very often the vocalists are lamentably deficient. All the artistic arguments which may be formulated against the Rose Bowl competition—where the winning vocalist in each of the six voices sang their three songs (and superb songs, too!) before a judge (Mr. Frederick Austin) who knows nothing of the course of these solo competitions—are completely pulverised when your six hundred or more entrants have produced such voices as were heard from the soprano, contralto, baritone, and bass. Small wonder, perhaps, that the monster crowd applauded prematurely in the soprano's 'Ah! perfido' aria—many more distinguished singers would have given their all for such a spontaneous tribute. She beat the bass another Norman Allin (in the rough) who followed her with arias from Bach and Mozart, and then very appropriately Pogner's Address, which fitted the situation like a glove! Had he preceded the soprano, she might not have won the audience's approval quite so emphatically, for two such emotional outbursts in twenty minutes cannot leave folk equally moved. This feature of the audiences' participation in these awards needs some emphasis, for the standard of judgment revealed was extraordinarily high. Between items they chatter eagerly in keen comparisons of ideas, but at the tinkle of the judge's bell silence falls upon the vast throngs. No visitor can come away without the most vivid impressions of their almost uncannily sound judgment of what's what. In vocal and choral music especially, this knowledge of form is supplemented by an intimate acquaintance with the music, and it has to be recorded that some of the judgments in the final day's choral work were openly derided. South Wales may dispute decisions with rioting, but in the North the fine sportsmanship amongst the choirs accepts awards with more philosophic calm, ups and downs being taken in the spirit that such affairs are mere incidents in their artistic life's journey. But I am going to attempt to make articulate this feeling animating the thinking crowds that assemble at such Festivals as Blackpool, and no more fitting place for the presentation of this view can be found than in the columns of this journal, which, since the earliest days of the late Dr. McNaught's work, has maintained so keen an interest in the Competitive Festival movement.

On Saturday morning, in the female-voice class, an accompanied setting by Ormond Anderton of Keats's 'Ode to Autumn' was used, lasting about six minutes. In the ranks of a Southern choir was a soprano who sang so badly out of tune the whole time her part was going that she could easily be located in the front row; of course there was an end to any æsthetic enjoyment of that performance—the fundamentals were wrong, and probably the conductor squirmed more than many in the audience. But when it is discovered that such a violation of first principles of good choral singing is overlooked, and the choir included in the finalists, the audience does not lose its temper after the manner of violent partisans. No, it simply laughs the decision to scorn, for it is remembered that there were plenty of good choirs excluded. During the afternoon a mixed-voice choir, singing in Sakhnovsky's 'Pampas Grass,' broke down so badly that everybody in the building knew the ensemble was off the rails, and its unhappy conductor had practically to stop and try a re-start, only to end in

hopeless confusion. Here again was a big class, with plenty of choirs of repute that probably never sang better in their lives; yet, to everybody's consternation, the breakdown choir was rewarded with election to the evening's final! Again the people laughed loud and long at the verdict of the pundits; but it was the laughter of cynicism, and when such audiences do that, the competitive movement, fraught as it is with so much power for instruction, is in the gravest danger. Nobody moving through those thronged corridors that afternoon could doubt that after these decisions the whole question of adjudicatory principles was on its trial. To adapt Abraham Lincoln—you may fool some of the people part of the time, but you cannot fool everybody all the time. It may be suggested that exceptional instances are here quoted; agreed. But whilst not characteristic of the adjudicating in general at Blackpool, they do not by any means stand alone, and the marvel is that dissent from this sort of thing has not manifested itself before now, because reason and instinct alike revolt against such negations of judgment. The plain man (and the plain woman, too!) have no use for mere caprice in these matters. These earnest folk come to learn, and to pick up wrinkles, and to their utter amazement they find this sort of thing not condemned, but rewarded. It does not square either with their critical instincts (sound in the main) or with their sense of justice. They ask in bewilderment, 'What sort of standards are judges setting up these days?' Momentary and occasional lapses from true intonation are assessed at a true value, and choirs do not suffer seriously at a judge's hands on that account, but six minutes' persistent off-pitch discordance is another matter. Again, all understand differences of opinion on interpretation, particularly in a work sung for the first time in public. Other things being equal, if a conductor's reading coincides with the views of the judge he is 'in'; whereas another's reading may be distinctly good, even more intellectual, but, not coinciding with the judge's, he is 'out.' Both have a perfect right to their respective views, and might well refuse even to modify them—all that sort of thing the audience understands as the result of differing temperaments. But the points named above are more concerned with fundamentals. What is going to be done about them? It is possible that had opportunity been afforded the adjudicators to give reasons for their decisions, as is usually the case, popular judgment might have been modified. Time-tables ought to allow for this to be done. A question very often heard these days is: 'Do the judges always prepare their work with the same assiduous care as the bulk of the choirs?' Of course, adjudicators and executives alike have such matters in their own hands, the latter by always sending the music for advance study, and the former by making sure that the score is in their heads and not their heads in the score.

For the Festival Scholarships of £150 for three years over a hundred candidates entered, and nineteen of these appeared at an exhaustive examination during the Festival. Miss Dorothy Haigh, a contralto singer, employed at the Bradford Co-operative Society's offices, was awarded the Scholarship. Her training hitherto has been by the Manchester tenor, Charles Neville.

[Our correspondent's attack on the choral adjudicators calls for an answer, on quite other than mere personal grounds: the reputation of experienced judges may be trusted to survive such criticism. Both the judges concerned have served a long spell as choir-trainers, and have also had some years of experience in judging choral classes at festivals, large and small, in widely different parts of the country. Further, one of them has shared in the judging of the chief choral contests at Blackpool during the past few years. These qualifications should be sufficient to dispose of any implications as to incompetence. But a much larger issue is raised—one that affects the public confidence in judges as a body, and makes an already difficult task ungrateful as well. We append, therefore, a statement by the judges concerning the award to which our correspondent takes exception.]

What an easy task judging would be if carried out on such superficial lines as those indicated above! A choir (or rather, a solitary member thereof) sang out of

tune in one of the tests; another came to grief badly at a difficult modulation. Enough! Both are damned beyond redemption. Happily, the official judges went to work on very different lines. They placed the choirs according to the performance of the *whole of both tests*; and they were concerned no less with the virtues than with the defects. In regard to the Sakhnovsky piece, the correspondent is apparently unaware that practically every choir failed to negotiate the more difficult of the chromatic passages, especially that on page 12. Indeed, if memory serves us, only the winning choir was correct as to notes, and even these singers were momentarily out of tune on the chord for 'bleaching.' Had only one choir blundered badly at this point, it could hardly have got into the final, save by virtue of some extraordinarily good singing in other ways. But as the failure was general, its bearing on the result was considerably reduced. Now, one of the deadliest traps in judging a number of performances lies in the fact (obvious, but generally overlooked by audiences) that the most easily-perceived faults are not necessarily the worst. There are some mistakes that the most casual ear can detect—a sudden falling to pieces of the ensemble, a bit of bad tuning, the unexplained failure of a lead, and so forth. The audience misses none of these blemishes. What it does miss is the type of fault that doesn't sound radically wrong, and which is often the result of bad taste or bad musicianship. Thus the Blackpool audience appears to have been well aware of the general failure of most of the choirs on page 12 of 'The Pampas Grass.' Were they as conscious that many of the choirs spoil the power-scheme of the song, and its effect as a whole, by singing nearly all the *forte* passages *fortissimo*? To the casual ear the effect was not bad; some no doubt found it stirring. An even more serious fault was the misreading of the *alla marcia* direction on page 10. The pace was often so quick as to rule out the *marcato* effect the composer asks for. Again, hardly one of the choirs sang the six- and seven-part chords firmly. Sometimes an inner part was missing; more often the harmony was not clear; sometimes the chord was actually wrong, though it no doubt sounded right to all but those who knew the piece well, or were following the copy closely. And no single choir did all that a Blackpool mixed-voice 'A' choir ought to be able to do in the *morendo* on page 15. Did our critic note how all the choirs stood in regard to these points, and a dozen others, such as blend, tone-quality, diction, pace, phrasing, &c., all of which are as fundamental as the two points he mentions? And did he observe how all the choirs sang the other test, Parry's 'My soul, there is a country'? There were matters here not less—sometimes more—important than the loss of pitch by one singer, or the bungle of a choir in 'The Pampas Grass.' We wonder if the writer observed carefully which of the twenty competing choirs managed to avoid the pitfall of scrappiness in their joining-up of the various sections of the Parry song; to what extent the relationship of the two passages in 6-8 time was shown; how many choirs realised that the injunction 'O my soul, awake!' is a kind of parenthesis, and not a *fortissimo* alarm; what was done in the building up of the final section, and the expansion of the cadence to a final \ll on the very last word. Only those who listened searchingly to these and other technical and interpretative points in the Parry, in every performance, are in a position to give a judgment. The correspondent's remarks as to the general intelligence of festival audiences are well-founded, but exaggerated. However acute an audience may be, it must not be encouraged to believe that its findings are likely to be so conclusive as these arrived at by the far more intensive method of the judges. And even the fairest of audiences has its local or personal leanings, whereas a judge is usually quite ignorant of the identity of the competitor. If the Blackpool audiences were all that is claimed for them above, it is clear that the official judges are an unnecessary expense. Let the results be decided by a show of hands!

There are only two methods of judging competitive work. The one followed by the correspondent and his fellow-collars is fully exposed (in both senses of the word) in his comments. That followed by the official judges may be

fallible (like all human effort), but it reduces the risk of caprice and injustice to the minimum.

The preliminary contests in the female 'A' and mixed-voice 'A' classes took close on seven hours, and it is safe to say that only the judges kept their minds on the job at full stretch during that time, writing full notes on each performance while it was in progress (not afterwards from memory), comparing the notes from time to time, in order to be able to set the performance of (say) No. 16 beside that of No. 2, and at the same time jotting down impressions of the class as a whole. Even a judgment reached by these arduous methods is liable to err, but at least it is based on hard work and honest endeavour. One reached by such slapdash methods as that of our critic is not worth the paper it is printed on. We treat it seriously however, because, in regard to the mixed-voice class, *this is the only opportunity we have had of justifying our award.* We were given no opportunity of delivering the adjudication in the preliminary contest. The moment the last choir had sung, an official voice from the platform bade us give the marks at once, minus any comment, as time pressed. We are confident that a general adjudication of the singing of both tests, and a reading of the notes concerning the individual choirs, would have convinced the bulk of those present that our choice of finalists was sound. Nor was there a chance to deal with the matter later. When the final stage was over, the hour was so late that the audience was obviously tired, most of the choirs had gone home, and the remainder were becoming concerned about their trains. All that could be done was to deal hastily with the final stage. As a result, one of the chief educational features of the Festival was missed, and the judges given no opportunity for making clear to choirs and audience the grounds on which they had based their award. This is no new experience at Blackpool, but so far as our experience goes, it happens nowhere else. It is high time that the Executive bestowed itself in this matter. Many handsome things are said about the wonderful organization at Blackpool, and most of them are deserved. An executive, however, may organize until it is black in the face, but it cannot get a quart into a pint pot. As our contributor, 'K. C.', points out, the strength of Blackpool—its large entry and wide appeal—is likely to prove its weakness. Unless something drastic is done, the task of the judges will soon become impossible. The Festival movement, like everything that has grown very rapidly, is open to risks. Not the least of these dangers is that brought about by a programme so congested as to make it impossible for judges to do the most important part of their work—the oral adjudication. The result is to defraud the audiences of a valuable educational feature, and to lay the judges open to ill-informed and ill-natured attacks of the type printed above.

HARVEY GRACE.
W. R. ANDERSON.

JERSEY.—An Eisteddfod began on Monday, October 20, and lasted throughout the week. All kinds of musical competitions were held, including one for wind instruments in which the competitors could choose their own instrument. The adjudicator had to decide between players of the flute, cornet, and accordion. In the three chief choral competitions (male, female, and mixed voices) the 'May' Choir, conducted by Mr. W. Morley Powell, carried everything. The Lieut.-Governor attended the final concert on October 31.

KEIGHLEY.—The 'Summerscales' competitions, held for the twenty-eighth time on October 31 and November 7, were again a choral festival of considerable importance, and produced some keen competitions of a high standard. In the open mixed-voice and male-voice classes there was little to choose between the two best choirs. These were as follows: Mixed-voice: 1st, York Old Priory (Mr. J. H. Forster); 2nd, Bradford Philharmonic (Mr. F. S. Hird). Male-voice: 1st, Colne Orpheus Glee Union (Mr. Luther Greenwood); 2nd, Greetland Vocal Union (Mr. H. Shepley). Elementary Schools sang Morley's 'When, by break' and Armstrong Gibbs's 'Five Eyes.' Uley

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Council School (Mr. F. Linsey), Thornton Council School, Mr. E. G. Ellison), and Drummond Road Girls, Bradford, were awarded 180, 179, and 178 marks respectively.

LEICESTER.—This two days' Festival (October 9 and 10) was making good progress in every way, especially in the matter of finance. During the last six years it has provided £800 for charities. The chief choral awards went to Cheslyn May Male Choir, Swadlincote Ladies, and Swadlincote Glee Singers, and the first-named won the Challenge Bowl for the best choral singing of the Festival. Leicester Orpiana and Nottingham Philharmonic were second and third in the mixed-voice competition.

MENBOROUGH.—This Festival, held in October for the eighth time, has a normal two-days' programme and a steady following. Kilnhurst Choral Society (female voices), Bardwell (male voices), and Swinton P.M. (mixed) were at the head of the choral competitors, and Barnborough Colliery (Mr. W. Williams) sent the best full orchestra and string orchestra. Mr. Cameron Hall, tenor soloist, won a gold medal, and great praise as an artist.

NOTTINGHAM.—The twenty-third Festival at Nottingham (October 29, 30, 31) had a record entry—nearly a hundred increase on that of 1924, and well over a thousand more competitors. Happily the up-grade was in quality as well as quantity. Various challenge shields were won by Kettering Gleemen, Mr. W. Turner's Ladies' Choir, and Priory Place Wesleyan Choir. In the class for mixed choirs up to sixty voices the tests were Coleridge-Taylor's 'Dead in the Sierras' and Bantock's 'Jack and Joan,' and the result as follows: 1st, Kettering Mr. S. Roughton; 2nd, William Woolley Choral Society, Nottingham; 3rd, Leicester Orpiana (Mr. A. C. Nichols); 4th, Doncaster Choral Union (Mr. S. W. Casey). The work of the schools won high praise from Mr. Geoffrey Shaw, and the choral work was described by Mr. Harvey Grace as being second to none in his experience in regard to beauty of tone and expressive quality. The singing of the massed choirs, male, female, and mixed voices, on the Saturday evening, under the admirable direction of Mr. Charles Riley, was the best of answers to those who contend that massed performances are mere 'scratch' affairs. That the large audience felt otherwise was shown by its finding six massed items too few; it demanded and got an encore from the male-voice choirs, whose singing of Vaughan Williams's 'Rushes and Briers' was something one will not easily forget. Mr. Spencer Dyke, Mr. Frederick Dawson, and Mr. T. F. Dunhill judged the solo and chamber-music classes.

PLYMOUTH.—This Festival (October 26-28) is arranged by the Plymouth Centre of the British Music Society, and all the test-pieces are by British composers. Over fifty contests were held. Choirs came from various parts of Cornwall, and there was a notable increase in the entries of church choirs.

WALLASEY.—Competitors came to the Wallasey Festival (October 7-10) from Liverpool, Bootle, Ansdell, Lytham, Blackpool, Crewe, Macclesfield, Scunthorpe, Huddersfield, and Hull. Seven choirs sang Parry's 'There is an Old Belief,' James Lyon's 'Marry me, Mary Veen,' and Balfour Gardiner's 'Cargoes' in the chief mixed-voice class. Altrincham P.M. Choir (Mr. J. A. Hill) won the shield for the third time in succession (the fourth time altogether), and returned it to the Festival. The second and third choirs were Douglas Festival Choir (Mr. Noah Moore), and Oldham Choral Union (Mr. H. Hannam). Prize-winners in the solo-singing classes competed for a rose-bowl. Miss Evelyn Bury, of Bolton, the soprano, won the trophy with full marks.

The list of Choral Society programmes for the 1925-26 season in our November issue inadvertently omitted reference to the London Choral Society. We learn that in addition to the Mozart C minor Mass, announced for the first concert, November 25 (too late for notice in this number), the Society will give on February 10 a programme of unaccompanied music (Bach's 'Be not afraid' and 'Now shall the Grace,' and many modern examples), and on April 21 the first performance of a new work by Bantock, 'Song of Songs.'

CROYDON TRIENNIAL FESTIVAL

Croydon is privileged in two ways. It has a group of musicians at hand who understand the ways and means and artistic standards of festival performance; and it has a large Parish Church and a large public hall in which performers and audiences can meet in large numbers. Everything has long been ready for a Festival, and a Festival has at length arrived. Croydon thus rises in the musical scale, but only triennially.

The Festival opened on Armistice night at the Parish Church. Elgar's 'For the Fallen' was performed as a prologue to 'Elijah.' A good choir and a very good orchestra, led by Mr. W. H. Reed, were conducted by Mr. H. Leslie-Smith. On the following evening the choir sang Coleridge-Taylor's 'Meg Blane' at the Baths Hall, under Mr. H. L. Balfour. The rest of the programme was varied, and the number of festival conductors was brought up to eight. The Borough has reason to be very well satisfied with its first venture, and it may be added that the Borough officials—Mayors, Aldermen, and Councillors—were active in helping it along.

Music in the Provinces

ALNWICK.—The London String Quartet played at the British Music Society's second concert on November 5, the programme including Waldo Warner's 'Fairy Suite.' It was announced that the number of members and associates had increased by fifty this season.

BANBURY.—The Banbury and District Musical Society having sold fifty fewer serial tickets than last year, the first concert, on October 20, was a rebuke to the deserters, for Mr. Adrian C. Boulton brought the Birmingham City Orchestra and played the Beethoven Septet, a Bach Suite for flute and strings, Mozart's G minor Symphony, and Parry's 'Lady Radnor's Suite.' Mr. Harold Samuel is coming to play on December 15, and the Buda-Pesth Quartet later on.

BEDFORD.—The 'Cockaigne' Overture, the 'New World' Symphony, and a Bach Concerto for two violins were played at the Musical Society's concert on November 3. Mr. Herbert J. Colson is hon. conductor.

BIRMINGHAM AND DISTRICT.—Owing to the unsafe condition of Birmingham Town Hall, the concerts of the month have been housed chiefly in Central Hall, a building ill-suited to the needs of the usual concert audience, but possessing keen acoustics. Vaughan Williams's 'London' Symphony was heard here at the second Symphony concert of the season by the City Orchestra. It occupied the whole of the second half of the programme. If many members of the audience thought it too long, that was probably the fault of the composer, whose ideas do not seem big enough for such lengthy treatment. The fault did not lie with the performance, which was a fine one in every musical way. In the same programme an orchestrated version of an Octet for strings by Mendelssohn was given. Mr. Arthur Catterall played Mozart's Violin Concerto No. 5, in A, very beautifully, and Mr. Adrian C. Boulton conducted.—At one of the Sunday night concerts Franck's Symphony was given. Unfortunately, Mr. Boulton missed the note of exaltation which is so essential to a right hearing of the work. Without this, good playing goes for nothing. At a later concert Elgar's 'In the South' was the novelty of the programme. The performance was excellent in every way; especially noteworthy was the beautiful little melody for the viola. Haydn's 'Military' Symphony and Berlioz's 'Roman Carnival' were also given. Miss Rebe Hillier sang two of Elgar's 'Sea Pictures,' as well as a song by Gordon Bryan called 'Silver Point.'—Dupont's Quintet found its way into the Mid-day concerts, played by the Philharmonic String Quartet, with Miss Mary Abbott at the pianoforte. Dvorák's 'Nigger' Quartet was heard on another occasion, and at a later date Elgar's Quintet was given by the Philharmonic Pianoforte Quartet. To any to whom Elgar's music makes a strong appeal the performance was a joy from beginning to end. The slow movement in particular was beautifully played.—A concert by the

Catterall Quartet, on November 11, proved one of the most enjoyable we have listened to for a long time. The programme consisted of three works by Brahms: Trio in A minor for clarinet, pianoforte, and cello; the Quartet in A minor, Op. 51; and the Quintet for clarinet and strings, in B minor. Miss Beatrice Hewitt was at the pianoforte and Mr. Harry Mortimer played the clarinet parts. All the works were beautifully interpreted, especially the last named, in which Mr. Mortimer's clarinet-playing was something to marvel at and to remember.—The first of two 'Recitals Intimes' was given on November 13, by Mr. Leonard Rayner. His programme included Schumann's 'Faschingsschwank', Franck's Prelude, Aria, and Finale, and two pieces by Liszt.—At an 'international celebrity' concert on November 30, Heifetz gave a recital. He played Beethoven's 'Kreutzer' Sonata, a Bach Chaconne, and several smaller pieces.—Schumann and Beethoven figured in a programme given by Backhaus on October 20. Brahms's Variations on a Theme by Paganini were also played.—In our report last month of the City Orchestra's first Symphony Concert the programme given, though it purported to be complete, omitted mention of an important novelty—a Suite of six original pieces by Byrd, arranged for orchestra by Gordon Jacob.

BLACKBURN.—Recent musical events include a very successful five-days' choral Festival by Blackburn Schools, arranged by the Education Committee, and the embracing of Tetrazzini by Pachmann on a concert-platform.

BURNEMOUTH.—The winter Symphony concerts, given by the Municipal Orchestra under Sir Dan Godfrey, opened with Kallinikov's G minor Symphony and Palmgren's Pianoforte Concerto, 'The River,' played by M. Victor Schioler.—Sir Dan Godfrey was lecturer at Miss Juliette Folville's harpsichord and pianoforte recital on October 28.—On the following day Mr. Lloyd Powell played Stanford's C minor Pianoforte Concerto.

BRADFORD.—St. George's Hall has changed hands, and it seems doubtful whether the building will be available for concerts after this season. If the use of it is withheld, the Subscription concerts, the Permanent Orchestra, the Festival Choral Society, and the Old Choral Society will be without a home.—The first-named series opened on October 30, when the Hallé Orchestra, conducted by Sir Hamilton Harty, played Enesco's 'Rumanian Rhapsody,' Dvorák's Symphonic Variations, Turiña's 'Procession du Rocio,' Brahms's 'Academic Festival' Overture, and, with Backhaus, Beethoven's fourth Pianoforte Concerto.—A scheme is on foot for a series of Sunday evening concerts.

BRIGHTON.—Mr. Ernest Grimshaw conducted a Wagner programme at the Regent on Sunday, October 18, with an orchestra of twenty and an organ.—The Brighton and Hove Harmonic Society will shortly be celebrating its centenary.

BURNLEY.—'King Olaf' was performed on October 25 under the auspices of the Symphony Orchestra and the Choir Committee, the principals being Miss Bella Baillie, Mr. Stewart Wilson, and Mr. Roy Henderson.

CAMBORNE.—The Cornwall Symphony Orchestra, of more than forty string players and twenty others, played at St. George's Hall, Camborne, on Sunday, November 1, under the direction of Dr. Charles Rivers. The programme, which lasted well over two hours, included the third 'Leonora' Overture, the 'Scotch' Symphony, and Brahms's Violin Concerto, played by Mr. Harold Fairhurst. The performance was repeated at Truro on the next afternoon.

CAMBRIDGE.—The Cambridgeshire Council of Musical Education has appointed a Village Concerts Committee to send out concert parties from Cambridge to the villages of the county. The parties will include some of the best amateurs from the town, the county, and the University. The Council is also encouraging the formation of choral and orchestral societies. This season at least seven choral and two orchestral societies are being started on their way, and these and the older bodies are expected to take part in the competitive festival. The Council is doing what it can to provide conductors, music, and instruments. A fund for the purpose, to which subscriptions are invited, is administered by the Rev. B. Dennis Jones, Trinity College.

CHESTERFIELD.—The Manchester Wind Quintet played some out-of-the-way music by Pierné (a Pastoral), Pessier, Lefèvre, Sobek, and Ludwig Thuillier (a Sextet, with Miss Ethel Cook at the pianoforte) at the first of the Stephenson Subscription concerts on October 6.

EASTBOURNE.—The third Festival of the Municipal Orchestra, held at Devonshire Park Winter Gardens on November 13-21, was a credit to Captain H. G. Amers and all who helped him. The orchestra of fifty-five met the heavy duties without much apparent difficulty, and some of its performances were of the highest merit. Three of the concerts were conducted by Sir Landon Ronald, Sir Hamilton Harty, and Sir Henry Wood respectively. The visiting composer-conductors, and the works that they directed, were as follows: Sir Edward Elgar ('Polonia,' 'Sea Pictures,' and 'Cockaigne'), Eric Coates (a new tone-poem, 'The Selfish Giant,' after Oscar Wilde), Gustav Holst (four of the 'Planets'), A. Brent-Smith (Symphony in G minor), Dame Ethel Smyth ('The Wood-spirits' Song,' for chorus and orchestra, from 'Der Wald'), Rutland Boughton ('The Cloud,' for female voices), Dr. Malcolm Sargent ('An Impression of a Windy Day'), and W. H. Reed ('Æsop's Fables'). Many well-known solo artists took part, and everything was done to make the Festival a popular as well as an artistic success.—Before the coming of the annual Festival, Capt. H. G. Amers and the Municipal Orchestra had already given six Symphony concerts. The Symphonies were Tchaikovsky's fifth, Beethoven's seventh, Glazounov's sixth, Schubert's C major, Mozart's G minor, and Rachmaninov's second. Each programme included a Concerto, and something else of particular interest.

EXETER.—The Oratorio Society, conducted by Mr. Allan Allen, opened its season with 'The Creation,' on November 4.

EXMOUTH.—Mr. A. Raymond Wilmot has started a series of 'Saturday Pops,' and has brought together the 'Exmouth Music-Makers' for the purpose. This title covers the Exmouth Orchestral Society, the Oriana Ladies' Choir, and the Exmouth Gleemen.

GUILDFORD.—The second of Mr. Claud Powell's orchestral subscription concerts took place on October 28, at the County and Borough Hall. The Symphony was Beethoven's eighth, Miss Ivy Parkin played the Symphonic Variations of Franck, and Mr. Maurice Blower conducted the first performance of his two pieces for small orchestra, 'March Landscape' and 'Bonfire.' At the third concert, on November 11, the programme included a Prelude and 'Derrybeg Fair,' by William Alwyn, and Nicholas Gatty's 'Old King Cole' Variations.

HANLEY.—The Stoke-on-Trent Choral Society brought the Léner Quartet to Hanley to take part in a recent concert. Schubert's Posthumous Quartet in D minor and Borodin's No. 2 were the visitors' share. The choir, under Mr. E. C. Redfern, sang Parry's 'There is an Old Belief,' Gerrard Williams's 'Whither runneth my sweetheart,' and Bach's 'I wrestle and pray.'

HARTLEPOOL.—A Folk-song Suite for strings, by Mr. Arthur J. Bull, was played at the Town Hall, West Hartlepool, at the first concert of the Symphony Orchestra on November 4. Mr. J. F. Chalmers Park conducted.

HASTINGS.—The winter season of orchestral concerts opened at the Pier Pavilion on October 31. Mr. Basil Cameron is the musical director, and a small and highly efficient orchestra is at his disposal. The most remarkable feature of the concerts is the price for admission. For the ordinary concerts the most expensive seat costs a shilling, but a season-ticket works out at just over a penny per concert. Over four hundred season-tickets have been sold.

HUDDERSFIELD.—The 'New World' Symphony and German's 'Richard III.' Overture were played at the opening concert of the Philharmonic Orchestra, Mr. J. Fletcher Sykes being the conductor.—The A. W. Kaye Orchestra gave Beethoven's fifth Symphony, Smetana's 'Vltava,' and the B minor Violin Concerto of Saint-Saëns (with Miss Jane Marcus), on October 24.—Bruch's 'Morning Song of Praise,' Morley's 'I follow, lo, the

ing,' and Julius Harrison's 'In the forest,' were in the excellent programme given by the Glee and Madrigal Society on October 27, under Dr. T. E. Pearson. The 'C.X. Quartet,' a Huddersfield party, sang to admiration, and Mr. Lionel Tantis took part in the concert with viola solos. A concert of exceptional interest was given by the Holme Valley Male-Voice Choir, at the Town Hall, on November 7, under Mr. Irving Silverwood. Boughton, Blackstock, Vaughan Williams, Walford Davies, and Holst were among the names in the programme.

HULL.—Four Hull choirs were heard within eight days. The Male-Voice Choir (Mr. Edgar T. Sales) sang a programme largely made up of Elgar on October 31; the Vocal Society (Dr. Coward) gave the whole of 'Hiawatha' with a good orchestra on November 4; the Ladies' Musical Union (Miss Eleanor Coward) sang Schubert's 'God in Nature' and a number of three-part songs on the same evening; and on November 7 part-songs were given by the Musical Union (Mr. Edward Stubbs).

ISWICH.—Four organizations are at work giving music to the town: the Orchestral Society, which has been preparing a good programme under Mr. E. R. Wilby for performance on November 25; the new Chamber Music Society, which brought the Wilson Quartet from London to play Haydn, Beethoven, and Schubert at its first concert; the Choral Society, which opened its season with 'The Messiah,' under Mr. W. H. Dixon; and the Municipal Concerts, which employed the Choral Society and its conductor on November 4, for a performance of 'Hiawatha's Wedding Feast.'

KEIGHLEY.—The Keighley and District Choral Society has ceased to exist, owing to lack of public support.

LEEDS.—The Town Hall was well filled for the Saturday evening concert on October 17, when Mr. Julius Harrison conducted the 'Pathetic' Symphony, Debussy's 'L'après-midi d'un Faune,' the 'Perfect Fool' Ballet Music, the 'Hansel and Gretel' Prelude, and a Hungarian Rhapsody.

LEICESTER.—A fine concert opened the Symphony Orchestra's season on October 22. Dr. Malcolm Sargent, who has had the orchestra in hand for three seasons, conducted Beethoven's fifth Symphony, Rimsky-Korsakov's 'Capriccio Espagnole,' and, with M. Cortot playing, Schumann's Concerto and Franck's Symphonic Variations. Dame Ethel Smyth's 'Boatswain's Mate' Overture was given under the composer's personal direction. With the same orchestra Dr. Sargent conducted a Haydn Symphony at a Sunday evening concert on November 1.

LIVERPOOL.—One of the best concerts of the season has been given by the Hallé Orchestra, which came to the Philharmonic Hall on October 27. Sir Hamilton Harty conducted the 'King Lear' Overture of Berlioz, Strauss's 'Don Juan,' the 'Enigma Variations,' and the Grieg Piano-forte Concerto, the solo part being played on the Duo-art player-piano from a record made by Miss Myra Hess. Weingartner conducted the Philharmonic concert of November. The programme included Brahms's third Symphony, the 'Siegfried Idyll,' and Brahms's 'Song of Destiny.'—The season of the Rodewald Concert Society opened on October 19 with a visit by the Brussels Quartet. A number of recitals have been given by the eminent.

MAIDSTONE.—The Royal Philharmonic Orchestra, conducted by Dr. Malcolm Sargent, gave Maidstone a splendid concert at the Corn Exchange early in November. The programme included Beethoven's second Symphony, de Falla's 'El Amor Brujo' Suite, Delius's 'On hearing the first cuckoo in spring,' and Mozart's fifth Violin Concerto in A, with Miss Marie Wilson as soloist.

MALVERN.—Quartets of Elgar, Grieg, and Beethoven (Op. 132, in A minor) were played by the Brodsky Quartet at the first concert of the season held by the Malvern Concert Club.

MANCHESTER.—There are several indications that the present winter season will witness the re-establishment of our musical life on a full pre-war basis—in one respect indeed, that of municipally-provided orchestral music, on a basis much in advance of pre-war standard. The series projected this winter is subsidised from the City rates

to the extent of £1,500, and the concerts already given have been on a more ambitious scale than even a year ago. Whether the primary object of attracting from among the masses those who are unable to afford the prices charged for the regular orchestral concerts run under Hallé or Brand Lane auspices will be realised, can only be proved in this definite try-out of a fine idealistic policy. There is a shrewd commonsense view widely prevalent that folk value more a thing which really costs them something to attain; opposed to this is the view that the finest music, books, and art should be 'on tap,' so to speak, as easily as Thirlmere water for those who desire them. Where is the line to be drawn? Here, at any rate, we seem to stop short of city-aided opera. Even its warmest advocates admit that housing, sanitation, and a host of other expensive post-war schemes claim precedence, and until the essentials of a decent physical life are abundantly provided, with what sincerity can even a musical enthusiast advocate support from rates for what we know to be within the enjoyment only of comparatively few? Which brings us to the heroic endeavour of the B.N.O.C. in drafting a three-weeks' programme of the big grand operas—'Tristan,' 'Meistersinger,' 'Otello,' as well as the 'Ring' dramas without cuts. And the Company had to face the competition of 'Nanette' and 'Rose Marie'—the former ending and the latter commencing a longish run; houses booked solid for both. 'Tristan' and 'Coq d'Or' both played to not more than respectable houses; 'Meistersinger' distinctly better; the 'Ring' dramas, spread over six evenings, best in 'Rheingold,' but still not 'sold out' by a long way. Here clearly was a challenge to the champions of light opera. The B.N.O.C. has made a loss, whilst 'Nanette' and 'Rose Marie'—quite good of their class—show a decent margin. This is quite as baffling in its way as was the Covent Garden Syndicate's tabulated list issued a few days ago. It is impossible in the December issue to comment with full knowledge upon the æsthetic aspects of a redistribution of dramatic climax brought about by the subdivision of the 'Ring' sequence into six performances. In this country no experience of this has been available so far, although it has in Germany—the one thing that can here be authoritatively said about the B.N.O.C. Wagner performances ('Tristan,' 'Meistersinger,' and, up to now, 'Rheingold' and Acts 1 and 2 of 'Walküre') is that there is not a solitary weak spot in the casts of 'Tristan' and the 'Ring,' and that the revelations of unsuspected resources in the case of Miss Brunskill, Miss Constance Willis, and several younger male singers are positively startling. But more of this in January. Until this winter also we have never had the opportunity, afforded by the Léner group, of hearing all the Beethoven Quartets. Mr. Edward Isaacs, who introduced the Léner players in this Beethoven Quartet Festival, once again revealed that strain of adventurous sanity which has so frequently characterised his work in this city. I am inclined to rank this event alongside Manchester's first experience of the 'Ring' dramas in their entirety years ago, as a definite stage in the journey towards a fuller musical experience. It seems well-nigh incredible that a community that knows its Beethoven Symphonies backwards, so to speak, should have waited until now for the fuller Quartet revelation. The gradual increase in the Léner audiences was a notable feature, and I cannot refrain from suggesting that it was very probably influenced by our gramophone experiences, say with the great C sharp minor, which led people to hear them in the flesh. The visits of this group have lent an added interest to the appearances of the Catterall players, whose schemes have this year forsaken Beethoven, retaining a superb Brahms evening (January 13 next) and including a good half-dozen works representative of contemporary art. Mr. Leonard Hirsch (another Brodsky pupil) replaces Mr. John Bridge, now preoccupied with the Hallé Orchestra leadership. The Catterall style may be said to have been grafted on the Mozart stock, and both the strength of the shoot and its full efflorescence were strongly evidenced at the opening concert devoted to Mozart. Armstrong Gibbs's E minor Miniaturesque and Dale's Suite for viola and piano-forte were both welcome novelties at the second concert. Thus far we have had no

orchestral music save two municipal concerts and the first three *Hallés*. Attendance at Blackpool Festival kept me from hearing a great Brahms C minor Symphony reading, more opulent than ever now that the *Hallé* band is playing a hundred strong. On my return from the U.S.A. in November, 1919, I shall never forget the feelings of artistic shame that our fine band should be restricted to about eighty, whilst the Americans luxuriated in a hundred minimum and anything up to a hundred and twenty as need arose. It is good to have the old Richter standard of string balance restored, and to hear the steady, solid tramp of the basses in Bach. But size is not all gain, as we felt in the Haffner and Haydn Symphonies, and still more when the players accompanied Suggia in a Haydn Concerto or Cortot in the Schumann Concerto. Probably the nimbleness and lightness of spring will not come from the increased numbers this side of the New Year, but when they have 'bedded down' we should get some playing calculated to raise our rather mild self-esteem.

Although Richter conducted Berlioz's 'Requiem' at Birmingham, and Balling did it at Leeds and (I think) Bradford, strangely enough neither of these conductors during their Manchester reigns ever performed it here, and it has remained for Hart's well-known and widely-recognised Berlioz enthusiasm to secure the choral, orchestral, and brass-wind co-ordination necessary for its first performance here on a festival scale. In the February *Musical Times* I wrote of the supremely artistic work now being done by the Besses o' th' Barn Brass Band, under the guidance of that great tuba-player Mr. Harry Barlow, who plays in the *Hallé* band. The timpani were finely placed, and the separate groups of Besses brass occupied the ends of galleries rising above the orchestra. In a thirty years' experience of *Hallé* choral concerts, I recall no occasion of a 'first performance' so well conceived and executed. Climatic conditions hardly made for ideally pure intonation; this apart, the choral handling was splendidly secure, and as expressive in the full sense as I ever expect to hear from an English choir singing a Latin text, which appears to be (yet ought not) a permanent disability. The superb technique and tone-production of the Besses o' th' Barn men made the 'Tuba Mirum' climax one of true grandeur, the rolling timpani lending a solemn majesty to the whole; and the choral bass forces being at full strength too, we had the unique experience of massed sonorities which imagination often conjures up but experience rarely realises. Much the same may be written of the majestic achievement in the 'Rex Tremendæ.' After these appeals of mass production, after all due to the architectonic strain in Berlioz's make-up, and by no means peculiar to him, we got at the much greater genius of the man in the unaccompanied 'Querens me' and the succeeding 'Lacrymosa'—these for me constituting the real emotional appeal of the work. Too often in the other sections the amateurishness of Berlioz is greatly in evidence. Those flutes in altissimo and trombones (eight of them) most profound, recurring so frequently in the course of the 'Hostias,' may have been imaginative in conception, but are the direst of failures in result. Again, what conviction is conveyed in the 'Sanctus' save that of sugary prettiness—the very negation of all that the text conveys. Or take the beginning of the 'Agnus Dei,' where long-held wood-wind chords dissolve into echoes in the violas—that is a device to be heard at the hands of any organist with chords on Great and Swell, then cutting off the Great. The Mass presents in its acutest form the eternal Berlioz enigma—unparalleled vastness of conception; the vision of a Michel Angelo; sublimity one moment and most trivial commonplace the next. The appalling pretentiousness of Glazounov's 'Kremlin' for orchestra and brass band, which followed the Berlioz, must be heard to be believed. What would be thought of a young British musician who served up such stuff? If only those gorgeous-toned brass instruments had been utilised in, say, the Valhalla music or Siegfried's Death March, what memories would have been ours! C. H.

NEWCASTLE.—The 'Pathetic' Symphony opened the orchestral season. It was played by the Philharmonic Orchestra at the Palace Theatre, Mr. Edgar L. Bainton conducting.—The Glee and Madrigal Society gave its

third concert on October 14, singing part-songs and madrigals, under Mr. J. R. Liddell.—The Bach Chorus held an Orlando Gibbons celebration on November 7. The madrigals, sung under Dr. Whittaker's direction, were 'Fair ladies,' 'Nay, let me weep,' 'I weigh not fortune's frown,' and 'How art thou thrall'd.' Two Fantasias for violins were played by the string orchestra.

NORWICH.—At the first four Municipal concerts the principal works performed were the 'Unfinished' Symphony, Holst's first Suite in E flat, Mackenzie's 'Rule, Britannia! Overture, and Bodmann's 'Fantaisie Dialoguée' for organ and orchestra, in which Mr. Maddern Williams, the conductor-in-chief of the series, played the organ part, and Mr. Edmund Weeks conducted.—A dozen string players brought together by Mr. Cyril Pearce, recently gave the following programme: two Fantasias in F, by Orlando Gibbons, Bach's fifth 'Brandenburg' Concerto (with pianoforte), a Haydn Symphony in D, arranged for strings and three Folk-Dances by Rutland Boughton. Miss Alice Callis sang songs in keeping.

NOTTINGHAM.—Mr. Harold Samuel talked as well as played to the Nottingham Music Club on October 22, and gave the audience in all two hours of, and about, Bach.—The programme of the opening concert of the Municipal Orchestra included Beethoven's eighth Symphony.

OLDHAM.—The Musical Society opened its season with 'Elijah,' under the direction of Mr. Ernest Craig.

PAISWICK.—On October 31 Mrs. Gordon Woodhouse gave a harpsichord recital to the Paiswick Music Club.

PETERBOROUGH.—Over three thousand people attended the pianoforte recital given at the Cathedral, on October 22, by Backhaus, in aid of Peterborough Infirmary.

PORTSMOUTH.—Seventeen Free Church choirs set singers to form a chorus of four hundred and fifty at the Town Hall on October 20. The conductors were Mr. T. B. Plater and Mr. A. E. Labdon. The music included Elgar's 'How calmly the evening' and Shaw's 'Worship.'—The 'Pathetic' Symphony was played by the Royal Marine Orchestra, under Lieut. O'Donnell, at a Municipal concert on October 24.—The sixth year of Major Bullitt's chamber concerts opened in the presence of eight hundred people on November 2, when the programme included Hurlstone's Pianoforte Quartet in E minor.

READING.—The British Women's Symphony Orchestra paid a visit to University College on November 4. Beethoven's second Symphony, the 'Siegfried Idyll,' and Parry's 'Lady Radnor's Suite' were played under Mr. W. Probert Jones. Miss Eveline Fife conducted the 'Hebrides' Overture.

ROCHDALE.—Mr. Fred Leach conducted the 'New World' Symphony at the opening concert of the Philharmonic Orchestra.—The artists for the first of the Rochdale Chamber concerts were Miss Jelly d'Aranyi and Miss Nina Hess.—An excellent programme was given by Mr. George W. Gaythorpe and an orchestra of twenty-five at Champness Hall on October 31.

ROTHERHAM.—The 'Keltic Suite' of J. H. Foulds and the 'Unfinished' Symphony were played at the Hippodrome on Sunday, November 1, by the orchestra of the Rotherham Musicians' Union, under Mr. Breakwell.

ST. ALBANS.—Mr. Claud Powell, whose series of orchestral concerts at Guildford has become well-known, has arranged a similar series at St. Albans, the first of which took place at the Grand Palace Cinema on October 24. Mr. Powell conducted the 'Pathetic' Symphony and, with Madame Fachiri as soloist, the Mendelssohn Violin Concerto, and Dame Ethel Smyth conducted her own Overtures to 'Entente Cordiale' and 'The Wreckers.' There was an audience of a thousand.

SALISBURY.—The Wyndham Choral Society of fifty voices, with a small orchestra, gave Parry's 'The Piper of Hamelin' and 'Blest Pair of Sirens,' under Miss Ethel Martin's direction, at Victoria Hall, on November 4. The women's voices of the choir contributed part-songs by Armstrong Gibbs, Frank Bridge, and Stanford.

SARBOURGH.—The performed society, assisted by C. Keeton.

SHEFFIELD.—The Foxes, giving the winter season, gave a performance of 'The Unfinished' Symphony to be the first, on November 1st.—The season on November 1st from the first Pair of

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BARBOROUGH.—The concert version of 'Tannhäuser' was performed at the Spa, on November 4, by the Musical Society, assisted by the Leeds Symphony Orchestra. Mr. C. Keeton conducted.

SHEFFIELD.—The Five o'Clock concerts arranged by the Foxon are to take place on various Wednesdays during the winter. A selection from 'Hugh the Drover' was given on November 4, in anticipation of the coming performance of the opera at Sheffield by the B.N.O.C. The University Musical Society has arranged four concerts to be given by the Yorkshire String Quartet. At the first, on November 6, McEwen's 'Biscay' Quartet was given. The Sheffield Musical Union opened its Jubilee season on November 12, with Dame Ethel Smyth's Mass. Selections from Rutland Boughton's 'Bethlehem,' and 'The Last Pair of Sirens.'

STOCKPORT.—The Vocal Union opened its fifty-third season with an Elgar evening, under Dr. T. Keighley's direction. The choir sang eight part-songs, including 'The Song of mine' and 'The Shower.'

TORQUAY.—At the first Symphony concert of the season, Mr. Ernest Goss conducted Beethoven's first Symphony and a new work by Dr. Harold Rhodes entitled 'Tor and Eve.' Dr. Rhodes is giving six pianoforte recitals at the Pavilion during the season.

TUNBRIDGE WELLS.—The trilogy of 'Hiawatha' was performed by the Tunbridge Wells Choral Society, under Mr. Francis Foote, on November 4. The band was composed entirely of players from Queen's Hall Orchestra.

WALSALL.—With the assistance of the 'SIT' Orchestra from Birmingham, the Philharmonic Society gave 'Judas Macabreus' on October 29, under Mr. Joseph Lewis. Mr. Graham Godfrey is now director of the Walsall Institute of Music, Mr. Joseph Yates having retired.

YORK.—The city enjoyed an exceptional privilege when the Hallé Orchestra came and gave a concert under Sir Hamilton Harty's direction. The works played included Beethoven's seventh Symphony and Delius's 'Ingolf Fair.'

CENTENARY OF SIR ROBERT STEWART

BORN DECEMBER 16, 1825

In its long roll of chief musicians, Christ Church (Holy Trinity) Cathedral, Dublin, can boast of such names as John Farmer (madrigalist), Thomas Bateson, Randall Scott, Daniel Roseingrave, Richard Woodward, Samuel Murphy, Dr. Frank Robinson, and others, but it is doubtful if any of her organists gave such long and faithful service as Sir Robert Prescott Stewart. For almost sixty years, as boy chorister and organist, he gave of his best to the Church, and now rests in the Musicians' Corner of the Cathedral in the western end of the aisle adjoining the Baptistry, next to Woodward and Stevenson.

Born at Dublin, on December 16, 1825, Stewart was a boy chorister in Christ Church Cathedral from 1835 to 1841. In 1836 he wrote a Service in B flat, and won a third prize for an anthem in 1838. He studied under Dr. Frank Robinson and John Robinson, succeeding the latter, in 1844, as organist of the Cathedral, and as organist of Trinity College Chapel. In 1846 he married Miss Mary S. Browne, of Sligo, and in the same year became organist of Dublin University Choral Society. Five years later he accumulated the degrees of Mus. B. and Mus. D. of Dublin University, and in 1852 was appointed organist and vicar-choral of St. Patrick's Cathedral, still retaining his post at Christ Church.

Between the years 1846 and 1851 he composed many part-songs and glees, including 'The Dream' and 'The Playmakers' Song' (which gained the Novello prizes in 1850 and 1851), and, in 1852, his Inaugural Ode for the Cork Exhibition was much admired. His best-known work is, however, the cantata, 'The Eve of St. John,' produced by Dublin University Choral Society, on April 12, 1861, and reproduced by Stanford, at Cambridge, in 1872.

Stewart never courted the limelight, and allowed some of his best compositions to lie in obscurity. As a fact, this last emotional, beautiful work for nine solo voices, chorus, and orchestra was not published till 1884. At least four of his charming odes—including an 'Ode to Shakespeare,' composed for the Birmingham Festival of 1870—have disappeared, as has also his orchestral 'Fantasia on Irish Airs,' for the great Peace Festival at Boston, in 1872. Prior to this date he had composed half-a-dozen arrangements for the Dublin Glee and Madrigal Union, including 'The Bells of St. Michael's Tower,' 'The Wine Cup is Circling,' and 'The Cruiskeen Lawn.' A delightful specimen of his work is his arrangement of the Danish Volkslied, 'Fair Daughter of the Sea King' (April 12, 1885).

In 1861 Stewart was appointed Professor of Music in the University of Dublin, and in 1872 he was knighted by Earl Spencer. In 1873 he was appointed conductor of the Dublin Philharmonic Society, and in 1875 was prevailed on to accept the conductorship of the Belfast Philharmonic Society. In the following year (1876) he edited the Irish 'Church Hymnal,' and in 1888 he composed the 'The Breastplate of St. Patrick'—a sacred cantata for bass solo, quartet, and chorus. His 'Ode for the Tercentenary Festival of Trinity College, Dublin,' performed on July 5, 1892, was, as the late Provost (the Rev. Sir John P. Mahaffy, Mus. D.) assured me, a hasty substitution for Henry Purcell's Centenary Ode (1692), which was originally intended to have been performed, but the score of which could not be obtained at the time. (Two Irishmen, Tate and Purcell, had been asked to collaborate in the Centenary Ode.) His last work was for the 'Church of England Hymnal,' edited by Dr. Mann, in 1894. He passed away on March 24, 1894.

Distinguished, however, as Stewart was in the domain of cantatas, glees, and Church services, he achieved a greater reputation as an organist and extemporiser, and as a lecturer. To his credit must be placed the inclusion of a literary test for musical degrees at Trinity College, an example which was afterwards followed at Cambridge University.

Ireland has not been unmindful of Sir Robert Stewart's great services, for, in addition to a fine portrait by Sir T. A. Jones, in the Royal Irish Academy of Music, there is a noble statue of him on Leinster Lawn, Dublin (unveiled by Earl Cadogan, Lord Lieutenant, in 1898), and in 1896 the Dean and Chapter of Christ Church Cathedral placed a beautiful memorial brass, with a suitable inscription, in the Musicians' Corner.

W. H. GRATTAN FLOOD.

Musical Notes from Abroad

NEW YORK

The orchestral season was opened by the Philharmonic, which is as it should be, for it is by far the oldest instrumental combination in America and the second oldest in the world. Since Mengelberg became one of its conductors he had previously directed the last half of the season, but this year he has come for the first half, opening with Bach's Suite in B minor, No. 2. At the Stadium concerts given this summer each of the four conductors played Strauss's 'Don Juan,' and one played it twice! Perhaps Mengelberg regarded it as a challenge, for this composition took second place on his first programme. It was interesting to the veteran concert-goer to listen to the five interpretations of the tone-poem, and a very pleasant duty to be able to praise them all, the little differences attracting attention but never proving offensive to catholic taste.

There was a time when almost every orchestra opened its season with a Beethoven Symphony, but the fashion has become obsolete, and Brahms seems to have usurped the place of the former. Mengelberg chose the second, while Stokowsky (the Philadelphia Orchestra following the Philharmonic Orchestra in five days) selected the third Symphony. The visiting organization also began with Bach, presenting an orchestral transcription of the chorale prelude 'Wir glauben all' an einen Gott.'

For a novelty Stokowsky played Gustav Holst's 'Japanese Suite,' written for the Japanese dancer Michio Ito, who appeared in it at the London Coliseum in 1916. Later it was performed as a concert suite at Queen's Hall, and last year the Philadelphia Orchestra played the work at Philadelphia. The themes (almost all of them provided by Michio Ito himself) are Japanese, but the construction of the Suite is not, and it would probably interest us more in ballet form than in concert guise. Following his predecessors faithfully, Ernst Dohnányi also introduced Brahms on the opening night of the State Symphony series, playing the first Symphony. The critics were much divided on the question of Dohnányi's merit as a conductor. The orchestra is crude compared with either the Philharmonic or the Philadelphia, and perhaps it was not fair to be too severe on his Brahms, but those who predicted that he would do better in the Schubert in C at his second concert were doomed to disappointment, for the roughness of the players was more than ever in evidence. The great success of the evening was that of Lucrezia Bori, and it would be difficult to say which she sang best—her aria from 'The Marriage of Figaro' or 'Depuis le Jour.' She is a delightful artist either in opera or on the concert stage, always giving her audiences immense pleasure. Mozart and Charpentier seem equally well suited to her voice and style.

At the second Philharmonic, Mengelberg brought out Alfredo Casella as pianist and composer, who contributed a suite from the ballet 'La Giara,' and a Partita for pianoforte and orchestra, both labelled 'first time.' The Partita did not give prominence enough to the pianoforte part for us to place the composer as a pianist, and neither composition showed any great originality. If one deplored this at the Philharmonic, one was almost reconciled at the second concert of the Philadelphia Orchestra, when Stokowsky played Casella's orchestral setting of Balakirev's 'Islamey.' Naturally, with his talent for plagiarism, Casella did not confine himself to Balakirev in this most brilliant and effective piece of scoring. It was evidently the intention of the adapter to use the work of other composers, and the effects were so startling that one marvels why Casella tries to compose instead of giving himself complete freedom for his wonderful gift of combining the ideas of others.

At the first concert of the New York Symphony, Damrosch played Saint-Saëns's Symphony in C minor, but the orchestral event of the evening was the production for the first time at New York of Charles Martin Loeffler's 'Memories of my Childhood.' When a boy, Loeffler spent more than three years of his life in a Russian village, and he tries to express in the music the memory of those happy days. Russian peasant songs, fairy-tales, and dance-songs follow the opening, suggesting a quiet village and the sound of distant bells. Towards the end the Volga boat song is heard, and again the clanging of the bells, which dies away into silence. It is very beautiful music, and may be slightly reminiscent of Moussorgsky, but never of Stravinsky. Lawrence Tibbett, the young Californian baritone who made such a pronounced success at the Metropolitan last winter, followed the Loeffler work in a group of Moussorgsky's songs. The programme was repeated a few days afterwards at the opening of the new Mecca Auditorium. Damrosch at his third concert played Brahms's fourth Symphony, thus completing the cycle of the Symphonies in two weeks.

The usual flood of recitals is already engulfing us—the two most worthy of mention being those of Florence Easton and Elizabeth Rethberg. We are indeed fortunate to have these two singers with us year after year.

The Metropolitan Opera House opened its doors with 'La Gioconda.' An old opera is always chosen for the first night, and if there is any system in the idea it seems to me that of giving the various prominent singers their turn. This was the first time Rosa Ponselle opened the house. The first week also gave us a performance of 'Pelléas and Mélisande,' so exquisitely produced in the latter part of last season, and at the first matinee Lawrence Tibbett scored another success in Ravel's 'L'Heure Espagnole.'

Old Steinway Hall is no more. The auditorium where Dickens read, Patti sang, and Rubinstein played, was long ago turned into warehouses, but now the building is abandoned and a very beautiful new one has been erected in 57th Street. There has been an immense reception where

every person prominent in the musical life of New York was present, and three dedicatory concerts in the small hall where the most prominent resident professionals performed. It is luxurious also everywhere in every detail, as a 20th-century building should be, but will the names and achievements associated with the old 'Steinways' of the 'fifties,' 'sixties,' and 'seventies' ever be rivalled? M. H. FLINT.

TORONTO

It speaks well for choral music at Toronto that the two most famous organizations of their kind in Canada (some even whisper on the Continent) introduce and bow out the musical season. I allude, of course, to the Canadian National Exhibition chorus, of some seventeen hundred voices, which gives four concerts in the early autumn, and the Mendelssohn Choir, nearly four hundred strong, whose Festival usually falls in March, when most of the outstanding musical events are over.

This year about forty thousand people attended the performances of the larger chorus in the Coliseum. Dr. H. A. Fricker had prepared a more pretentious programme than ever, and the vast audiences were treated to choral singing on a scale unfamiliar to most present. As one critic pointed out, the scheme was 'eminently suited in magnitude alone to represent our vast Dominion.' The works chosen speak for themselves, and the glowing tributes of the press attested to the maintenance of a standard befitting a city which considers its Mendelssohn Choir the most valuable of its artistic assets. The programme was arranged as follows: Chorales, 'Break forth, O beauteous, heavenly light' (from the 'Christmas Oratorio'), 'In the Word of God enduring' (Bach); 'An Eriskany love lilt' (Robertson); Lullaby and Dance from the 'Bavarian Highlands' (Elgar); 'The Song of Victory' (Purcell); 'An Indian Lullaby' (Vogt); 'Old King Cole' (Forsyth); 'The long day closes' (Sullivan); 'Billy Boy' (arr. by Terry); 'John Peel' (arr. by Andrews); 'He gave them hailstones' (Handel); selections from Gilbert and Sullivan operas: Policeman's Chorus, 'Stranger Adventure,' 'I have a song to sing, O,' 'A Cachucha,' Girls' chorus from 'The Gondoliers,' 'Three little maids,' 'Brightly dawns our wedding-day,' 'For he's gone and married Yum-yum.' The evening closed with 'Hail, Canada! Dominion of the North' (Murray) and 'Rule, Britannia!' The choir was accompanied by the Queen's Own Band, under Capt. R. B. Hayward.

Strange to relate, the first Massey Hall attraction proved to be the immortal Sousa, who, if he did not have much to offer the educated palate, certainly set a standard for purity of tone and balance of ensemble which, as far as experience goes, is unrivalled. Technically and tonally his huge band is without a flaw.

New York's first offering here was four Metropolitan Opera 'stars'—Frances Alda (soprano), Carolina Lazzari (contralto), Rafael Diaz (tenor), and Giovanni Martino (bass). Of course, operatic selections were in order, the most entertaining being a condensed version of Flotow's 'Martha,' given in costume. Jeritza, the great Viennese prima-donna, followed a week or so later in recital, but here, as also in the previous concert, one felt that operatic artists have not the same appeal on the concert-platform as on the stage, their art being definitely of the opera house. Shorn of scenic effects, the glamour of costume, and orchestra, they have neither tonal purity nor style for song interpretation.

Since Jeritza's appearance our own Symphony Orchestra has embarked upon its fourth season, and, judging by the size of the audiences at the first two concerts, the year should be an auspicious one in the annals of the organization. Toronto has had little orchestral education, and does not yet realise the value of the finest symphonic music. But Mr. Luigi von Kunits is a persevering man who has the loyal support of energetic colleagues, and business at last seems to be improving. The two programmes, which had much to commend them both in regard to performance and selection, contained Elgar's 'In the South' Overture, Goldmark's 'Sakuntala,' Beethoven's fourth Symphony, 'Danse Macabre' (Saint-Saëns), the Tchaikovsky B flat Pianoforte Concerto, tastefully played by Ernest Scits, and a group of soprano numbers by Madame Dusseau—'Recit. et air de Lia,' from Debussy's 'L'Enfant Prodigue,' 'Widmung,' Schumann, and 'Lament of Isis' (Bantock).

One other event of interest was the Convention of the Canadian Guild of Organists, held here in October. The new president for the year is Dr. H. A. Fricker, and Dr. Albert Ham has been honoured with life-membership. A number of well-planned meetings were held, recitals being given by prominent organists from Canada and the United States. Next month I shall be able to give some idea of Kassewitzky's work with the Boston Symphony Orchestra. As a rival to the great Stokowsky, the famous contra-bass-conductor is just now attracting much attention.

H. C. F.

VIENNA

THE JOHANN STRAUSS FESTIVAL

The outstanding event of the new season so far has been the celebration of the Johann Strauss centenary, which extended over a period of several weeks and culminated in various festivities on the jubilee day, October 25. Musical organizations, musicians, and government authorities vied in an effort to honour the memory of him who has finally come to be regarded not merely as a popular composer, but as a classic of a species of music which, though narrow in its realm, is infinite in its appeal alike to the musically cultured and to the broad masses. The latter, of course, have always been strongly for Strauss, even at a time when the professional critics still considered him untalented, and when a man of Eduard Hanslick's position sneeringly alluded to one of his waltzes as a 'Waltz Requiem,' and objected to the composer's 'heavy Lisztian chords,' 'Wagnerism,' and 'false pathos.' In the memory of the people, Strauss lives as a composer of innumerable beautiful waltzes and of two classic operettas, 'Der Zigeunerbaron' and 'Die Fledermaus'—the latter, by the way, was a dismal failure at its Vienna première. The popularity of his waltzes proved an obstacle to his operetta aspirations, and later his established fame as an operetta writer injured the realisation of his highest aim, to be recognised as a composer of grand opera. Strauss's own example, 'Knight Pazman,' was a failure at the Vienna Opera, and a sore disappointment to his own hopes.

The over-zealousness with which all concerned strove to do honour to Strauss's memory on his centenary day was perhaps subconsciously inspired by a desire to atone for old omissions. At any rate, no stone was left unturned to make the occasion a memorable event. Strauss concerts ruled in every concert-hall, and Strauss operettas in every Vienna theatre. The most notable of the concerts was that given by the Vienna Philharmonic Orchestra, under Felix Weingartner, and at which both conductor and orchestra surpassed themselves in brilliance and enthusiasm. The Philharmonic Orchestra had previously paid homage to Strauss at one of its subscription concerts with a unique performance of the 'Beautiful Blue Danube'—the same Waltz which was a sad failure at its first performance and which meanwhile has become a true national hymn of Austria. To see it incorporated in a programme of the aristocratic Philharmonic would probably have been beyond the wildest hopes of its modest composer; and still more might he have marvelled at Weingartner's surprisingly lyrical, indeed rather melancholy, reading of the first part, and at the brilliant contrast afforded by his brisk *tempi* in the second part.

An interesting programme of rarely-heard Straussian music was offered at one of the Workers' Symphony concerts, under the direction of Felix Greissle (son-in-law of Arnold Schönberg), who made his public début on this occasion. The programme comprised the hitherto unknown waltz, 'Fairy-tales from the Orient' (the Op. 444 of its prolific author), which arrested by its exotic colouring and interesting shadings of *tempi* and dynamics; the ballet from 'Knight Pazman,' beautifully danced by the Hellerau School, which has recently made its home at the ex-Imperial Castle of Laxenburg, near Vienna; and the burlesque polka, 'Liquorian Sigh,' Strauss's merry contribution to the 1848 Revolution and vetoed by the contemporary Austrian Government for political reasons, although the harmless and amusing character of the piece hardly seems to justify any anxiety. A rarity in the festival scheme was the performance at a local Church of one of Strauss's earliest compositions, a *Graduale* for four vocal parts and eight wind instruments.

This youthful effort dates from his studies with Josef Drechsler, a then popular sacred composer, and betrays its author's talent through a deft treatment of the voice and some good melodic writing. It is, however, remarkable less on account of its musical merit than for the piquant spectacle that it affords of the Waltz King as a Church composer.

At the Theater an der Wien the event was commemorated with a production of 'Der Zigeunerbaron,' which simultaneously marked the fortieth anniversary of the day on which this opera was first produced, at the same theatre, on the occasion of Strauss's sixtieth birthday. Carl Streitmann, the veteran singer who then created the rôle, was again present to sing it at the jubilee performance. The Staatsoper fell back on one of its familiar and excellent performances of 'Die Fledermaus.'

One of the most interesting features of the festival was the Strauss Exhibition arranged by the Community of Vienna, and containing a wealth of manuscripts, paintings, photographs, and sculptures. Particular historical interest attached to the libretto of Strauss's maiden opera, 'The Merry Wives of Vienna,' which has never seen the foot-lights, and the score of which is lost. An object such as probably never before graced a musical exposition was one of Strauss's handkerchiefs covered with manuscript notes, such as the composer used to dash on cuffs, nightshirts, and even pillows, during sleepless nights when his supply of manuscript paper had failed him.

OPERATIC EVENTS

The Staatsoper has produced one novelty so far in Moussorgsky's 'Boris Godounov,' splendidly directed by Franz Schalk. This belated but elaborately prepared première was notable chiefly for its unique scenic environment, by Emil Pirchan, an Austrian artist who has made his reputation in Germany. For once the obvious and obsolete methods of stage naturalism and materialism so long customary at the Staatsoper were relegated, and replaced by modern ideas. Pirchan, like every alert stage-designer, works with light and colours rather than with cloth and wood. The results are at once economical and stimulating. The coronation scene was an example of what could be achieved in this direction. A predilection for staircases, an inheritance from the Russians and a hobby of young German stage-designers, was forcibly in evidence and not always well applied. The staging and costuming were beautiful, and the stage management of Hans Esdras Mutzenbecher, though it did not exhaust all possibilities in the grouping and motions of the chorus, was very satisfactory. Dr. Emil Schipper was vocally excellent as Boris, but historically conventional, and Richard Schubert as Dimitri looked and acted more impressively than he sang. Claire Born was colourless as Marina; but Norbert as Varlaam, and Manowarda as Ranzoni, were remarkable, and Mayr wonderful as ever in the rôle of Pimen.

What excellent results can still be achieved with the forces of the Staatsoper (however disorganized by the ruinous five-years' régime of Richard Strauss, the deplorable results of which director Franz Schalk is manfully struggling to redeem) was shown in a production of 'Aida,' under Felix Weingartner as guest-conductor. Orchestrally at least the performance was one of the most brilliant ever heard here, and a great improvement over Mascagni's arbitrary *tempi*. The Staatsoper has now at last adopted a new policy by materially reducing the prices of admission, a measure which it is hoped will react favourably upon the waning attendances. A reduction of the star salaries is also planned, but is confronted with difficulties. The Volksoper has once more been closed for a period of several weeks, following the collapse of the Gruder Guntram directorship, which failed from the manager's policy of relying upon often unsuccessful star guests amid an otherwise mediocre ensemble. Under the circumstances even a great conductor like Leo Blech could not save the undertaking from collapse. The personnel of the house is now playing on its own responsibility, on a sharing basis, and is doing well. It is hoped soon to find a new manager capable of making the Volksoper what it should be, a theatre for the people.

ORCHESTRAL AND CHAMBER MUSIC

The first two programmes of the Philharmonic Orchestra, under its permanent conductor, Felix Weingartner, indicated that the practice of this organization will remain unchanged during the current season. Neither Weingartner nor his men are given to experiments. They see their mission not so much in pioneer work for contemporary music as in the cultivation of and faithful adherence to classical ideals. Weingartner's catholic and plastic readings of Beethoven's second and Brahms's third Symphonies, and especially of Berlioz's 'Symphonie Fantastique'—a piece particularly dear to his heart—were as fine as ever. A first performance, at least locally, was that of Handel's Concerto for two groups of wind instruments and stringed orchestra, in an arrangement by Kogel, which is, in fact, a composite of two Handel Concertos. D'Albert's 'Cinderella' Suite, given as a novelty, proved a pleasing series of five smaller pieces written for the composer's children, and inspired, it is said, by Ravel's 'Ma mère l'Oye.' The last-named, however, far surpasses the d'Albert effort in originality and refinement.

A classic programme also served to introduce the Buxbaum Quartet in its reorganized form, with M. van den Berg as its new first violinist. The Quartet is rightly named after its 'cellist, Friedrich Buxbaum, whose art, proven in his long connection with the Rosé Quartet, entitles him to the status of a real leader in the ensemble. The standard set by the Rosé organization is, of course, so far unrivalled here, especially as regards the performance of classical chamber works. In their first concert of the season, these players blazed the trail for a new composer, Gustav Hawranek, like the Rosé group, a member of the Philharmonic Orchestra, and one who has listened with profit to the music of Wagner and Strauss, Puccini and Massenet. The popular elements of his music, inspired by such examples, evoked tremendous enthusiasm at the premiere of his Quartet. This is rather long and loquacious, and is hardly redeemed by a brisk and original *Scherzo* somewhat arbitrarily supplied with a perfumed and obvious *Trio*.

In the recital field the most significant event was the attitude of at least a portion of the public towards Vaša Prihoda, the Czech violinist, who has stepped into the virtuoso shoes of Jan Kubelik, and fascinated Vienna for three seasons past with a cold display of violinistic pyrotechnics. His return this season was the signal for a more reserved and discriminating attitude towards his largely superficial artistry. It is gratifying to note that as the wizardry of a Prihoda begins to miss its mark, the supreme and noble art of Josef Szigeti, the eminent Hungarian violinist, is impressing itself more deeply upon the consciousness of the public. There is no artist before our public to-day more opposed to tricks and more bent upon the purely artistic side of his work. Szigeti was equally great in Brahms's Violin Concerto and in the Concerto by Serge Prokofiev, heard here for the first time. Prokofiev's work is, perhaps, the ideal conception of a modern Violin Concerto—grateful for the instrument, and at the same time drawing upon all the resources of the artist; effective without concessions; rich in invention and splendidly orchestrated. A young violinist from America, Franz Hone, could not justly be measured with the standards of a master like Szigeti. His tone is small, but of beautiful quality, and his youth augurs well for his future achievements. Left Pouchinov, the Russian pianist from London, made his Vienna debut with three formidable programmes in which vehicles for his splendid technical equipment held the balance with mediums for more spiritual utterance. Roland Hayes, the negro tenor, awakened boundless enthusiasm with his finished and deeply-moving interpretations of American 'Negro Spirituals'; but his singing of Schubert, and especially of Wolf, does not conform to German standards. The beauty of his *piano* effects induces him to emphasise solely the lyrical side of his lieder to an extent which creates monotony, and what remains is mere admiration for the singer's linguistic feat. A new-comer to Vienna was Eva Gauthier, whose programme was a welcome departure from the routine-worn Schubert-Brahms-Wolf-Strauss scheme. She was perfect

in style in her Bach and old Italian and English numbers, and piquant and stimulating in some modern English pieces.

PAUL BECHERT.

[We regret that the remainder of the foreign news arrived too late for insertion in this issue.—EDITOR.]

Obituary

We regret to record the following deaths:

AGNES ZIMMERMANN, in London, on November 14, aged seventy-eight. She was born at Cologne, and came to England at an early age, commencing her studies at the Royal Academy of Music under Charles Steggall and Cipriani Potter. She remained at the Academy for seven years, holding a King's Scholarship, and made her first appearance at the Crystal Palace in 1863, a tour in Germany in the following year setting the seal on her success. Though an admirable composer of pianoforte and chamber music, Miss Zimmermann is best remembered as an unusually fine pianist of the classical type. Her last public appearance in London took place in 1913.

J. W. NICHOLL, on October 27, in the seventy-fourth year of his age. Musical circles at Belfast are the poorer by his death. Though a chemist by profession, he had been organist of St. Anne's Parish Church and Belfast Cathedral, from 1874 to 1904, performing the duties most satisfactorily for thirty years. He was a member of the Cathedral Board, and was unsparing in his loyalty to the Church.

CHARLES DAVENPORT, a well-known organist, pianist, and teacher at Glasgow. Organist and choirmaster for many years at Maxwell Parish Church, and later at Hyndland Parish Church, he had latterly devoted himself exclusively to the pianoforte, and made occasional public appearances as a solo executant. He published some pianoforte pieces of a light type.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

L. E. W.—We know of no book that gives a set of rules suitable for a parish church choir. But local needs vary so much that we should not recommend the adoption *en bloc* of any such set. Our advice is: make your own rules; see that they be few and simple, and cut out any that cannot be enforced without injustice or undue rigour. The last point is important, because a rule that has to be relaxed very frequently will soon prove fatal to the whole code. Above all, take care to include no rule that cannot be as stringently applied to the soloists as to the rank and file. For example, a rule that no boy will be allowed to sing at a service unless he has attended a certain proportion of practices, or is in the vestry ten minutes before the service, is likely to lead to trouble the first time it is broken by a solo boy or any prominent leader. Such matters should be made subjects for recommendations rather than for hard and fast rules. The choirmaster can then tighten or relax at discretion, without the appearance of injustice that is fatal to good feeling and discipline. If a few parish church organists who have sets of rules will send them along, with notes on their efficacy, we will discuss the matter in an article. The subject is important, because parish church choir work, concerned as it is with volunteers, and making considerable demands on the boys' spare time, calls for a type of discipline very different from that of schools, or of cathedral choirs. Moreover, since the war, the usual difficulties of voluntary choirs, especially as regards the boys, have been accentuated. A discussion of disciplinary methods would be valuable, and we therefore invite the co-operation of choirmasters among our readers.

O. H.—(1.) Church music for S.A.B. is scarce. The Novello Catalogue contains some, but we cannot pick out and make a list. Write to Novello's, explaining your exact requirements—length, degree of difficulty, solo voices (if

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EXTRA SUPPLEMENTS—Four Christmas Carols:

1. 'All Christian men this morn rejoice.' By H. A. Chambers.
2. 'All hail with joy.' By Chastey Hector.
3. 'O come this day and praise Him.' By Henry G. Ley.
4. 'I saw three kings a-riding.' By George Rathbone.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

FRIDAY, DECEMBER 18 (FIRST POST).

&c.—and ask them to send you a selection on approval. Candidates in the organ-playing tests at the R.C.O. are of course allowed to play from memory, but no extra marks are awarded for the feat. (3.) The following geographical and critical works will give you a choice. Bach: Parry's 'John Sebastian Bach' (Putnam's); Schweitzer's 'Bach the Musician-Poet,' translated by Newman (Breitkopf & Härtel); Forkel's 'J. S. Bach,' translated by Sanford Terry (Constable); Pirro's 'Bach the Organist' (Schirmer); and Grace's 'The Organ Works of Bach' (Novello). Handel: Rolland's 'Handel' (Kegan Paul); Newman Flower's 'George Frideric Handel' (Cassell); Robinson's 'Handel and his Orbit' (Sherratt & Hughes); and Allanson Benson's 'Handel's "Messiah": The Oratorio and its History' (William Reeves). Purcell: Books by Cummings (Low) and Holmes (Novello).

A. C. J.—We think you are unduly concerned about the modal question and the tritone. The edition of the 'Missa de Angelis' you mention, in which the signature is three sharps, the G being naturalized every time, is strictly correct, as the work is in the fifth mode, transposed. Where you go astray is in thinking of the transposition as being to D, instead of to D. Hence your feeling that, logically, the result ought to be the key of A with a D \sharp . Instead, it is D, with a G sharp (\sharp), instead of G \sharp (\sharp) in the signature, the \sharp being changed always to \flat , in order to avoid the tritone. There is much to be said in favour of regarding this particular work as being in the modern major scale, and tuning it accordingly, as is done in some editions.

F. B. R.—The following are some text-books suitable for the L.R.A.M. elocution Teacher's Diploma: 'Higher English,' Campbell (Blackie); 'Pronunciation for Singers,' Ellis (Curwen); 'The Art of Singing,' William Shakespeare Metzler; 'Voice-Production in Singing and Speaking,' Wesley Mills (Curwen); 'The Art of Versification,' R. F. Newer (Grant, Edinburgh); 'Modern English Metre,' Joseph B. Mayor (Cambridge University Press); 'The Technique of Speech,' Dora Duty Jones (Harper). We know of no periodical dealing with elocution.

EAST COAST.—You want to 'bring a lyric to the notice of a composer of merit,' and ask how to set about it. We have answered this question several times already, and shall soon apply the closure. Obviously, you can do no more than send a copy to such composers as take your fancy. As poems of other poets are also bombarding the same composers, you must not be over-sanguine. Another way: send a copy to the likeliest of the song-publishing firms. If it has possibilities, they will probably place it to advantage.

W. A. G.—The Historical Edition of 'Hymns A. & M.' is published by Wm. Clowes, and the cost is 12s. *6d.* You will also find material for your lecture in Lightwood's 'Hymns and their Writers' (Epworth Press), and Curwen's 'Studies in Worship Music' (Curwen). The latter is, we think, out of print, but you may be able to borrow a copy. It is full of interesting stuff.

F. P.—You asked the question about the Irish harp some time ago, and we answered it fully in the October number.

L. G.—Davidson Palmer's 'Manual of Voice-Training' is published by Joseph Williams (2s.).

THE MUSICAL TIMES

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DURING THE LAST MONTH.

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HARWOOD, BASIL.—Original Compositions for the Organ. No. 17. “Three Preludes on Anglican Chants.” Op. 42. 2s.

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1st
Bass.

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1st TENOR. D'ye ken John Peel, with his

2nd TENOR. Tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .

1st BASS. Tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .

2nd BASS. Ho, ho, . . ho, ho, . . ho, ho, . . ho,

Allegro con spirito. $\text{♩} = 126.$ *p* *mf*

ACCOMP. (For practice only.)

coat so gray? D'ye ken John Peel at the break of day? D'ye ken John Peel when he's

tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . ho, ho, tal - ly -

tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . ho, ho, tal - ly -

ho, . . ho, ho, . . ho, ho, . . ho, ho, ho, tal - ly -

poco rit.

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(1)

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JOHN PEEL.

a tempo.
far, far a-way, With his hounds and his horn in the morn - - ing? For the
a tempo.
ho, ho, ho, ho, ho, ho, tal - ly - ho! For the
a tempo.
ho, ho, ho, ho, ho, ho! For the
a tempo.
ho, ho, ho, ho, ho, ho! Tal - ly.

sound of his horn brought me from my bed, And the cry of his hounds, which he
sound of his horn brought me from my bed, And the cry of his hounds, which he
sound of his horn brought me from my bed, And the cry of his hounds, which he
ho, tal - ly - ho, tal - ly - ho, tal - ly.

poco rit. oft - times led, Peel's "View hal-loo!" would a - wa - ken the dead, Or a *a tempo.*
poco rit. oft - times led, Peel's "View hal-loo!" would a - wa - ken the dead, Or a *a tempo.*
f poco rit. oft - times led, Peel's "View hal-loo!" would a - wa - ken the dead, Or a *a tempo.*
poco rit. ho, tal - ly - ho! "View hal-loo!" would a - wa - ken the dead, Or a *a tempo.*

JOHN PEEL.

the fox from his lair in the morn - - ing. *rit.* *a tempo.* *p* Tal - ly - ho, . .

the fox from his lair in the morn - - ing. *rit.* *a tempo.* *p* Tal - ly - ho, . .

the fox from his lair in the morn - - ing. *rit.* *a tempo.* *p* Tal - ly - ho, . .

ly. fox from his lair in the morn - - ing. *rit.* *a tempo.* *p* Ho, ho, . . ho,

rit. *p a tempo.*

mf legato.
Yes, I ken John Peel, and Ru - by too, . . Ran - ter and Ring-wood,
tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .
tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .
ho, . . ho, . . ho, . . ho, . . ho, . . ho, . . ho, . . ho,

mf

poco rit. *a tempo.*
Bell - man and True, From a find to a check, from a check to a view, From a
poco rit. *a tempo.*
tal - ly - ho, . . ho, . . tal - ly - ho,
poco rit. *a tempo.*
tal - ly - ho, . . ho, . . ho, . . tal - ly - ho,
poco rit. *a tempo.*
ho, . . ho, . . ho, . . ho, . . tal - ly - ho,
poco rit. *a tempo.*

JOHN PEELE

view to a death in the morn - - ing. For the sound of his horn brought
 ho, ho, ho, ho, tal - ly ho! For the sound of his horn brought
 ho, ho, ho, ho! For the sound of his horn brought
 ho, ho, ho, ho! Tal - ly - ho, tal - ly.

me from my bed, And the cry of his hounds, which he oft - times led,
 me .. from my bed, And the cry .. of his hounds, which he oft - times led,
 me .. from my bed, And the cry .. of his hounds, which he oft - times led,
 ho, tal - ly - ho, tal - ly - ho, tal - ly.

poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*
poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*
f poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*
poco rit. ho! "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

JOHN PEEL.

a tempo. *p* Tal - ly - ho, tal - ly - ho, tal - ly - ho,

a tempo. *p* Tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -

a tempo. *p* Tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -

a tempo. *mf, legato.* Then here's to John Peel from my

p a tempo. *mf*

poco rit. tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, ho, . .

poco rit. ho, . . tal - ly - ho, tal - ly - ho, tal - ly - ho, ho, ho,

poco rit. ho, . . tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho,

poco rit. heart and soul, Let's drink to his health, let's fin - ish the bowl, We'll fol - low John Peel thro'

poco rit.

p a tempo. *Poco più mosso.* ho, ho, ho, ho, . . ho, ho! . . . For the sound of his horn brought

a tempo. ho, ho, ho, ho, ho, ho, tal - ly ho! For the sound of his horn brought

mf *p a tempo.* tal - ly - ho, ho, ho, . . ho, ho, tal - ly - ho! For the sound of his horn brought

a tempo. fair and thro' foul, If we want a good hunt in the morn - ing. For the sound of his horn brought

p *Poco più mosso.*

a tempo. *f*

JOHN PEEL.

me from my bed, And the cry of his hounds, which he oft - times led,

me from my bed, And the cry of his hounds, which he oft - times led,

me from my bed, And the cry of his hounds, which he oft - times led,

me from my bed, And the cry of his hounds, which he oft - times led,

poco rit. Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

poco rit. Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

poco rit. Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

poco rit. Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

poco rit. Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

Tempo 1mo. *p dolce e legato.* D'ye ken John Peel, with his coat so gray? He

pp. *p dolce e legato.* D'ye ken John Peel, with his coat so gray? He

pp. (With closed lips.)

(With closed lips.) *Tempo 1mo.* *p dolce e legato.*

pp.

JOHN PEEL.

poco rit.

lived at Trout-beck once on a day, . . Now he has gone . . far, far a-way, We shall

poco rit.

lived at Trout-beck once on a day, . . Now he has gone . . far, far a-way, We shall

*poco rit.**poco rit.**poco rit.**Poco più mosso.**cres. poco a poco.*

ne'er hear his voice in the morn - - ing. For the sound of his horn brought

*pp**cres. poco a poco.*

ne'er hear his voice in the morn - - ing. For the sound of his horn brought

*pp**cres. poco a poco.*

For the sound of his horn brought

*pp**cres. poco a poco.*

For the sound of his horn brought

*Poco più mosso.**pp**cres. poco a poco.*

me from my bed, And the cry of his hounds, which he oft - times led,

me from my bed, And the cry of his hounds, which he oft - times led, . .

me from my bed, And the cry of his hounds, which he oft - times led, . .

me from my bed, And the cry of his hounds, which he oft - times led,

JOHN PEEL.

poco rit. *mp a tempo.* *cres.*

Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair, a

poco rit. *mp a tempo.* *marcato.*

Peel's "View halloo!" would a - wa - ken the dead, Or a fox, ("View hal-

poco rit. *mp a tempo.* *marcato.*

Peel's "View halloo!" would a - wa - ken the dead, Or a fox, ("View hal-

poco rit. *mp a tempo.* *cres.*

Peel's "View halloo!" would a - wa - ken the dead, Or a fox, a fox from his

f poco rit. *mp a tempo.* *cres.*

ff largamente. *rit.*

fox from his lair, a fox from his lair in the morn - ing. . .

ff largamente. *rit.*

- loo!") . . . a fox from his lair in the morn - ing. . .

ff largamente. *rit.*

- loo!") . . . a fox from his lair in the morn - ing. . .

largamente. *rit.*

lair, a fox from his lair, his lair in the morn - ing. . .

ff largamente. *rit.*

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MADE IN ENGLAND.

(June, 1924.)

TO HUGH ROBERTON AND THE GLASGOW ORPHEUS CHOIR

COMING THROUGH THE CRAIGS O' KYLE

PART-SONG FOR FOUR VOICES *

WORDS BY J. GLOVER

MUSIC BY

ALEC ROWLEY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato

SOPRANO

ALTO

TENOR *mp*

BASS

Com - ing through the craigs o' Kyle, A - mang the bon - nie bloom - ing hea - ther,

Moderato. ♩ = 80

(For practice only) *mp*

mp

There I met a bon - nie las - sie Keep - ing a' her ewes the - gith - er,

mp

There I met a bon - nie las - sie Keep - ing a' her ewes the - gith - er,

mp

COMING THROUGH THE CRAIGS O' KYLE

O'er the moor a-mang the heather, o'er the moor a-mang the hea-ther,
 O'er the moor a-mang the hea-ther, o'er the moor a-mang the hea-ther,
 O'er the . . . moor a-mang the hea-ther,
 keep-ing a' her ewes the-gith-er,
 There I met a bon-nie las-sie Keep-ing a' her ewes the-gith-er;
 There I met a bon-nie las-sie;
 There I met a bon-nie las-sie;
 There I met a bon-nie las-sie; Says
 She
 She
 She
 She
 I, my dear, where is thy hame, In moor, or dale, pray tell me wheth-er,
 She

COMING THROUGH THE CRAIGS O' KYLE

cres.
says, I tend the flee - cy flocks that feed a-mang the bloom - ing hea - ther.

cres.
says, I tend my flee - cy flocks. . . .

cres.
says, I tend . . my flee - cy flocks. . . .

cres. *mf*
tell me whe - ther, tell me whe - ther? We

cres.

(humming) *p*
m m . . . m . . .

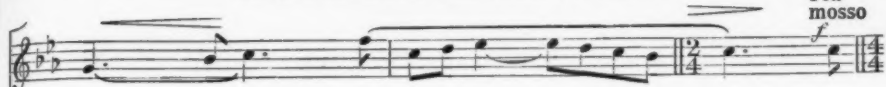
(humming) *p*
m m . . . m . . .

(humming) *p*
m m . . . m . . .

laid us down up - on a bank, Sae warm and sun - ny was the wea - ther; She

COMING THROUGH THE CRAIGS O' KYLE

Più
mosso



m m While



m m m



m m m

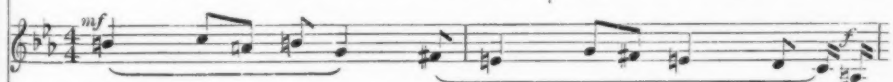


left her flocks at large to roam A - mang . . . the bon-nie blooming hea-ther.

Più
mosso



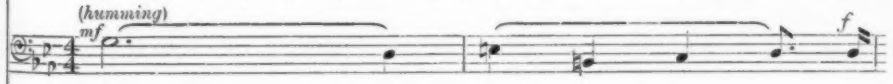
thus we lay, she sang a sang, Till ech - o rang a mile and far-ther; And



m m And



m m m And



(humming)

m m And



COMING THROUGH THE CRAIGS O' KYLE

aye the bur - den of the sang Was, o'er the moor a - mang the hea . . .

aye the bur - den of the sang Was, o'er the moor a - mang the hea . . .

aye the bur - den of the sang Was, o'er the moor a - mang the hea - ther. She

aye the bur - den of the sang Was, o'er the moor a - mang the hea . . .

rit. *mf*

a tempo

- ther.

a tempo

- ther.

a tempo

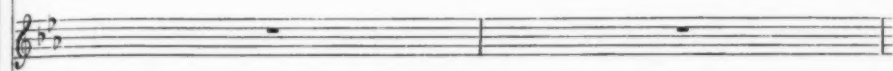
charmed my heart, and aye sin-syne I could - na' think on o - ny ith - er; By

a tempo *mf*

- ther. By

a tempo *mf*

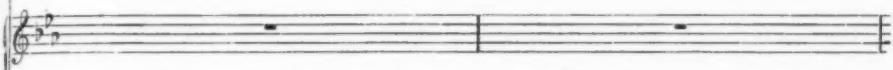
COMING THROUGH THE CRAIGS O' KYLE



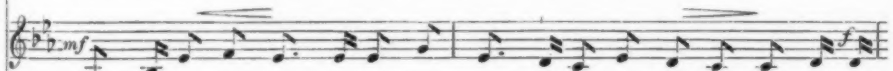
sea and sky, she shall be mine, The bon - nie lass a - mang the hea - ther!



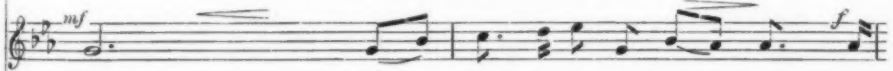
sea and sky, she shall be mine, The bon - nie lass a - mang the hea - ther!



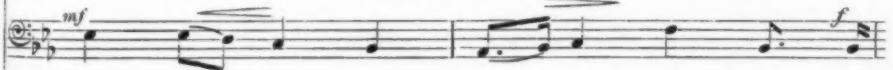
O'er the moor a-mang the heather, Down a-mang the bloom - ing heather, By



O'er the moor a - mang the hea - ther, Down a-mang the bloom - ing hea - ther, By



O'er the . . moor a-mang the hea - ther, By



O'er the . . moor a - - mang . . the hea - ther, By



COMING THROUGH THE CRAIGS O' KYLE

sea and sky she shall be mine, The bon-nie lass a-mang the hea-ther,

sea and . . sky . . she shall be mine, The

sea and sky . . she shall . . be mine, . . Bon-nie

sea and . . . sky . . she shall . . be mine, . . Bon-nie

p con espress. *dim. e rit. pp*
bon-nie lass . . a-mang the hea-ther, she shall be mine, bon-nie lass.

p con espress. *dim. e rit. pp*
bon-nie lass a-mang . . the hea-ther, she shall . . be . . mine.

p con espress. *dim. e rit. pp*
las - - sie, bon-nie las-sie, she shall be mine, shall be mine.

p con espress. *dim. e rit. pp*
las-sie, bon-nie las-sie, she shall be . . mine.

p con espress. *dim. e rit. pp*

THEMATIC LIST OF ORGAN PIECES

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DIFFICULT

FUGUE
in A flat minor

Edited by John E. West

Johannes Brahms

Lento $\text{♩} = 50$

MANUAL *p* G¹ 8 ft. (Sw. 8 ft. coupled) etc.

PEDAL

2nd Extract

Sw.

p dolce *cresc.* etc.

Ch. (or G¹)

G¹ to Ped. in (Time of performance about 5 minutes)

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2nd Extract

Con moto ($\text{♩} = 92$)

mf Ch., Sw. coupled *accel. poco a poco* etc.

(Time of performance about 8 minutes)

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Original Compositions for the Organ (New Series) N^o 75. Price 3/-

MODERATELY DIFFICULT

TWELVE PIECES, Op. 174

Nº 8, Duet
(Zwiegesang)

Josef Rheinberger

Andante ♩ = 66

MANUAL

Man. I *p*

Man. II *p*

PEDAL *pp*

Episode

Poco animato

f

("Wer nur den lieben Gott")

f

(Time of performance about 6 minutes)

Original Compositions for the Organ Nº 208. Price 2/3

MODERATELY DIFFICULT

FANTASIA

W. T. Best

Allegro moderato ♩ = 100

Ch. Flutes 8 f!

MANUAL *p dolce*

Sw. Reeds 8 f! with Tremulant

PEDAL *f* 16 f! Solo

2nd Extract

Animato

ff G!

ff

(Time of performance about 6 minutes)

Collection of Organ Pieces for Church use (W. T. Best) Book 2 (Nos 7 to 12) Price 3/-

MODERATELY EASY

TWO CHORAL PRELUDES

SECOND SET

Nº 1

"Ach Herr, mich armen Sünder"

(For Lent or Passiontide)

Edited by John E. West

Dietrich Buxtehude

Andante $\text{♩} = 60$ Solo or Sw. 8 ft! Reed

MANUAL

Ch. soft 8 & 4 ft!

PEDAL

Soft 16 & 8 ft!

etc.

(Time of performance about 8 minutes)

Original Compositions for the Organ Nº 882. Price 1/6

MODERATELY EASY

MENUETTO

*Poco maestoso
marcato*

Berthold Tours

MANUAL

f Gt!

PEDAL

f

etc.

Trio

Più animato
Sw. Oboe

p dolce

Ch. 8 ft!

PP

etc.

(Time of performance about 5 minutes)

Original Compositions for the Organ Nº 43. Price 1/6

EASY

SIX SHORT PIECES

Nº 6

Allegretto grazioso

G^t Gamba

W. G. Wood

MANUAL

p

Sw.

PEDAL

p

etc.

2nd Extract

Sw.

G^t

etc.

(Time of performance about 2 minutes)

Original Compositions for the Organ Nº 132 (containing Nºs 4, 5 & 6). Price 1/6

EASY

SHORT POSTLUDE

B. Luard-Selby

Allegro moderato

MANUAL

Sw. Diapasons with Reeds 8 & 4 f^t

ff G^t

PEDAL

f

Sw.

etc.

(Time of performance about 2 minutes)

Original Compositions for the Organ Nº 37 (containing also Andante in B flat). Price 1/6

TO C. HYLTON STEWART

THE DAY DRAWS ON WITH GOLDEN LIGHT

EASTER ANTHEM

WORDS 5TH CENTURY, TRANSLATED BY T. A. L.*

MUSIC BY

GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Vigorously. $\text{♩} = \text{about } 60$

Trumpet *f* *Gt.* *f*

ORGAN *f*

Ped. 16 ft.

SOPRANO

The day draws on with gold - - en

ALTO

The day draws on with gold - - en

TENOR

The day draws on with gold - - en

BASS

The day draws on with gold - - en

* From the *English Hymnal*: Printed by permission of the Oxford University Press.

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(1)

MADE IN ENGLAND.

THE DAY DRAWS ON WITH GOLDEN LIGHT

light, Glad songs . . go ech - oing through the height, . . . The

light, Glad songs . . go ech - oing through the height, . . . The

light, Glad songs . . go ech - oing through the height, . . .

light, Glad songs . . go ech - oing through the height, . . .

broad earth lifts . . an an - swering cheer, . . . *mp* The

broad earth lifts an an - swering cheer, . . . *mp* The

The broad earth lifts . . an an - swering cheer, . . . *mp* The

The broad earth lifts an an - swering cheer, . . . *mp* The

deep makes moan with wail - ing fear. . .

deep makes moan with wail - ing fear. . .

deep makes moan with wail - ing fear. . .

deep makes moan with wail - ing fear. . .

THE DAY DRAWS ON WITH GOLDEN LIGHT

The

The

mf

For lo, He comes, the might-y King, To take from death . . his power and

mf

For lo, He comes, the might-y King, To take from death . . his power and

cres. mf mf Sw.

mf

To tram-ple down . . his gloom-y reign, And break the wea-ry prisoner's

mf

sting, To tram-ple down . . his gloom-y reign, And break the wea-ry prisoner's

sting,

mf

senza Ped.

poco rall.

a tempo

poco a poco cres.

poco rall.

En-closed He lay in rock-y cell, . . . With

a tempo

poco a poco cres.

chain.

poco rall.

En-closed He lay in rock-y cell, . . . With

a tempo

poco a poco cres.

chain.

poco rall.

En-closed He lay in rock-y cell, . . . With

a tempo

poco a poco cres.

En-closed He lay in rock-y cell, With

poco rall.

p

a tempo

THE DAY DRAWS ON WITH GOLDEN LIGHT

guard of arm - ed sen - ti - nel ; . . . But thence re - turn - ing, strong and

guard of arm - ed sen - ti - nel ; . . . But thence re - turn - ing, strong and

guard of arm - ed sen - ti - nel ; But thence re - turn - ing, strong and

guard of arm - ed sen - ti - nel ; But thence re - turn - ing, strong and

f Gt.

senza Ped.

free, He comes with pomp, with pomp . . . of ju - bi - lee,

free, He comes with pomp, with pomp . . . of ju - bi - lee,

free, He comes with pomp, with pomp . . . of ju - bi - lee,

free, He comes with pomp, with pomp . . . of ju - bi - lee,

marcato

Ped. marcato

with pomp of ju - bi - lee.

with pomp of ju - bi - lee.

with pomp of ju - bi - lee.

with pomp of ju - bi - lee.

Trumpet

Full Sw.

poco rall.

reduce Sw.

Ped. 16 ft. Sw. coupd.

THE DAY DRAWS ON WITH GOLDEN LIGHT

a tempo
mp
The sad A - pos - tles mourn Him slain, Nor hope to see . .

a tempo
a tempo
a tempo
a tempo
mp dim. *p*

senza Ped.
mp *dim.*
their Lord a - gain; Their Lord, Whom re - bel thralls de - fy, Ar - raign, *dim.* ac -

mp *dim.*
Whom thralls . . de - fy, *dim.* Ar - raign,

mp *dim.*
Their Lord, Whom re - bel thralls de - fy, Ar - raign, *dim.* ac -

mp *dim.*
Whom thralls . . de - fy, Ar - raign,

mp *dim.* *sv.*
senza Ped.

poco rall. *a tempo*
cuse, and doom to die. But now they

poco rall. *a tempo*
ac - cuse, and doom to die. But now they

poco rall. *a tempo*
cuse, and doom to die. But now they

poco rall. *a tempo*
ac - cuse, and doom to die. But now they

poco rall. *a tempo* *mf* *Gt.*
Ped. (5) *Gt. to Ped.*

THE DAY DRAWS ON WITH GOLDEN LIGHT

put their grief . . a - way, The pains of hell are loosed . . to.

put their grief . . a - way, The pains of hell are loosed . . to.

put their grief . . a - way, The pains of hell are loosed . . to.

put their grief . . a - way, The pains of hell are loosed . . to.

- day; For by the grave, with flash - ing eyes, "Your Lord is

- day; For by the grave, with flash - ing eyes, "Your Lord is

- day; For by the grave, with flash - ing eyes, "Your Lord is

- day; For by the grave, with flash - ing eyes, "Your Lord is

Trumpet

THE DAY DRAWS ON WITH GOLDEN LIGHT

ris'n," the An - gel cries.

ris'n," the An - gel cries.

ris'n," the An - gel cries.

ris'n," the An - gel cries.

with breadth
Ma - ker of all, to Thee we pray, Ful -

with breadth
Ma - ker of all, to Thee we pray, Ful -

with breadth
Ma - ker of all, to Thee we pray, Ful -

with breadth
Ma - ker of all, to Thee we pray, Ful -

Trumpet

f

Gt.

Ped.

- fil in us Thy joy to - day; When death as -

- fil in us Thy joy to - day; When death as -

- fil in us Thy joy to - day; When death as -

- fil in us Thy joy to - day; When death as -

Trumpet

f

Gt.

THE DAY DRAWS ON WITH GOLDEN LIGHT

- sails, grant, Lord, that we May share Thy Pas - - chal vic - tor - y,

- sails, grant, Lord, that we May share Thy Pas - - chal vic - tor - y,

- sails, grant, Lord, that we May share Thy Pas - chal vic - tor - y,

- sails, grant, Lord, that we May share Thy Pas - chal vic - tor - y,

Thy Pas - chal vic - - - tor - y.

Thy Pas - chal vic - - - tor - y.

Thy Pas - chal vic - - - tor - y.

Thy Pas - chal vic - - - tor - y.

Thy Pas - chal vic - - - tor - y.

Trumpet

f *Gt.*

f *Ped.*

Largamente

f *Gt. with Reeds*



DIFF

MANUA

PEDA

1st S



DIFF

MANUA

PEDA

[EF
Lai



THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

CONCERT OVERTURE in F minor

INTRODUCTION

Maestoso ♩ = 72

Alfred Hollins

MANUAL

ff G!

etc.

PEDAL

1st Subject

Allegro vivo ♩ = 92G! to 15th
Sw. with 8'! Reeds coupled

etc.

(Time of performance about 7 minutes)

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Original Compositions for the Organ (New Series) N° 88. Price 3/-

DIFFICULT

SEVEN PASTELS

from the Lake of Constance

N° 5, The Sun's Evensong

Sostenuto e cantabile (quasi Sarabanda)

G! or Solo (Flute 8')

Sigfrid Karg-Elert

MANUAL

Sw. (8' & 4' p)

etc.

PEDAL

16' Sw. coupled

[EPILOGO]

Largo ♩ quasi

Sw. 8' soft

quasi rit.

Sw.

G! (Ch coupled.)

etc.

G! without Stops. Ch. Reed 8' coup'd to G!

open

(Time of performance about 4 minutes)

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Original Compositions for the Organ (New Series) N° 97. Price (7 pieces) 5/6

MODERATELY DIFFICULT

ELEGY

(Study)

Lento ♩ = 68
molto espressivo

C. H. Lloyd

MANUAL

Ch.

PP

1 2 3 4 5

2 3 4 5

PEDAL

p soft 16 & 8 f!

2nd Extract

a tempo

increase 8 f! tone

mp

3 2 1 2 3 4 3 2 1 2 3 4 3 1 2 3 2 1 2 3 4 2 3 4 5 1 3 2 1 2 3 4 5 3

p Change Dulcianato Lieblich

add 16 f! Open Diap.

(Time of performance about 5 minutes)

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Original Compositions for the Organ N° 417. Price 1/6

MODERATELY DIFFICULT

PRELUDE and FUGUE in C minor

PRELUDE
Andante con moto

C. V. Stanford
(Sw.)

MANUAL

(G!)

staccato

p (Sw)

(G!)

PEDAL

p

FUGUE

Molto Allegro, alla Toccata

mf *

(Time of performance about 5 minutes)

* The registering is left to the taste of the player and the suitability of the instrument.

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Original Compositions for the Organ (New Series) N° 99. Price 2/-

MODERATELY EASY

EASTER MORN

(A Meditation)

Lento tranquillo $\text{♩} = 60$

John E. West

MANUAL

pp Sw. (Rohr Flöte)

mp G^t (Sw. coupled)

PEDAL

mp

16 f^t, Sw. & G^t to Ped.

G^t to Ped. in

rall.

a tempo

Sw. P Diap^s

p

etc.

(Time of performance about 4 minutes)

Six Short and Easy Pieces by John E. West. Price 4/-

MODERATELY EASY

TWO PIECES

N^o 2, Fantasia

on the Flemish Chorale—"Laet ons met herten reijne"

INTRODUCTION

D^r John Bull

Maestoso $\text{♩} = 42$

MANUAL

ff G^t Full without Reeds

PEDAL

ff

etc.

CHORALE ("Laet ons met herten reijne")

Allegro moderato $\text{♩} = 50$ ($\text{♩} = 100$)

mf Ch. & 4 f^t

Ch. coupled *mf*

etc.

* The original key signature is one flat

(Time of performance about 4 minutes)

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Old English Organ Music, Edited by John E. West, N^o 25. Price (2 pieces) 2/3

EASY

ANDANTE in C

Edited by John E. West

S. S. Wesley

$\text{♩} = 112$

MANUAL *mf* G \sharp

PEDAL *mf*

2nd Extract

mf G \sharp

cresc. ed animato poco a poco

legato

G \sharp to Ped.

(Time of performance about 4 minutes)

Original Compositions for the Organ by S.S.Wesley. N^o 15. Price 1/6

EASY

THREE SHORT and EASY POSTLUDES

(SECOND SET)

N^o 2, in G minor

F. W. Wadely

Con moto

MANUAL *mf* G \sharp (Sw. coupled)

PEDAL *mf*

(Time of performance about 3 minutes)

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Original Compositions for the Organ (New Series) N^o 90. Price 2/3

The M

No. 5

A

No.

69 Absen

64 *After

67 *Ah !

71 *Ah !

125 *Alex

125 All an

11 All th

45 Allan

27 Alpine

46 An An

44 An Au

127 An old

45 *Ann

50 Areth

35 *Arri

126 As the

400 As tor

175 *At An

21 At bre

24 At tha

43 Autu

24 Awake

37 Awake

117 Bacch

41 Bacch

73 Bacch

123 Balla

56 *Ball

37 Balmy

42 Balmy

56 Banish

15 Banner

beat

24 *Butle

23 Do

29 Beate

38 Beauty

1 *Belea

61 Bells of

37 Beware

41 *Bind r

34 Blind r

41 Blossom

61 Boat so

20 * Do

51 Bon n

101 Lou

32 *Boot a

51 Bowl, T

22 *Boy (h

51 Brambl

41 *Break

22 Breathe

3 Breathe

41 *Bridl

47 *Bushe

22 Cabcat

12 Calm ey

26 Calm is

34 Canadia

47 Canst th

54 *Cargoe

61 Cavalier

54 Cavalier

8 *Chapel

3 Chase, T

20 * Do

41 Cheerful

60 Chinese

27 Chorle M

38 Choir of

22 Chough a

25 *Christi

21 Cold blow

38 Come av

1 Come, b

21 Come, br

21 Come fill

21 Come fill

1924.)

THE ORPHEUS.

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 508 Faithless Sally Brown C. Lee Williams 8d.
 295 *Far down the green valley C. H. Döring 3d.
 161 Fare thee well, and if forever (5 V.) C. A. Macfarren 6d.
 21 Farewell, A R. Mahlig 3d.
 146 *Farewell, thou lovely forest glade (arr. F. Abt) Esser 3d.
 208 Father's watchful eye, The F. Abt 3d.
 36 *Feasting I watch " E. Elgar 8d.
 223 *Fell the bowl with rosy wine (T.S.B.) John E. West 6d.
 445 Do, (A.T.B.B.) " J. Raff 6d.
 185 Fisherman's song " J. Raff 4d.
 403 *Fleeting life (5 V.) P. Cornelius 8d.
 294 Flirt, The (humorous) J. F. Bridge 4d.
 184 *Fly to my mistress (Glee) C. H. Lloyd 4d.
 231 *Forest scene, A H. Goetz 4d.
 10 *Franklyn's dogge leped over a style, A (humorous) A. C. Mackenzie 8d.
 507 Frog and the crab, The (humorous) C. Lee Williams 4d.
 314 *Frog, The (humorous) E. Newton 4d.
 565 From yonder rustling mountains G. J. Elvey 8d.
 544 *Full fathom five T. F. Dunhill 4d.
 477 Gather ye rosebuds A. M. Richardson 4d.
 390 *Gentle peace " L. de Rillé 3d.
 142 Gentle sounds are floating J. G. Müller 6d.
 398 Give a man a horse he can ride C. H. Lloyd 3d.
 321 *Give a rouse " G. Bantock 4d.
 501 *Glories of our blood and state, The " H. Hofmann 4d.
 171 Glorious May " G. J. Elvey 4d.
 247 Go, happy rose " F. Hiffe 4d.
 443 Go, rose (Glee) " W. Beale 4d.
 117 Go, speed thy flight... F. Otto 4d.
 204 God and our country R. Mahlig 3d.
 194 God rules alone " J. Raff 3d.
 331 *God save the King arr. J. Barnby 3d.
 13 Going away " J. L. Hatton 6d.
 113 *Gondolier's serenade Schubert 4d.
 450 Gongs are beating, The J. Otto 4d.
 221 Good-night " C. Barton 4d.
 229 Do " H. Goetz 4d.
 352 Do " C. Harris 4d.
 135 Do " F. Kücken 4d.
 263 Do " L. Spohr 4d.
 346 Good-night, beloved M. B. Foster 4d.
 337 Do " C. Pinsuti 4d.
 232 *Goings, The (humorous) J. F. Bridge 6d.
 177 Grave of a singer, The F. Abt 4d.
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 594 Ha, ha! this world doth pass (Trio) T. Weekes 4d.
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 110 *Hail to the Chief " F. Schubert 4d.
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 306 Hark! hark! the lark H. Clarke 4d.
 21 Hark! hark! ye not (Glee) (5 V.) J. Goss 8d.
 355 Hark! jolly shepherds Brewer 4d.
 6 Hark! the merry drum Krugh 4d.
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 432 Do L. de Rillé 6d.
 392 *Dear land of beauty " 4d.
 8 Dear land of my fathers " 3d.
 478 *Dear little shamrock, The arr. H. E. Button 3d.
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 403 *Fleeting life (5 V.) P. Cornelius 8d.
 294 Flirt, The (humorous) J. F. Bridge 4d.

MADE IN ENGLAND

IT WAS A LOVER AND HIS LASS

PART-SONG *

WORDS BY SHAKESPEARE

MUSIC BY

THOMAS F. DUNHILL

(Op. 62, No. 3)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Vivace assai

1st TENOR *pp* 1. It was a lov - er
2. Be - tween the a - cres

2nd TENOR *pp* With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a

1st BASS *pp* With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a

2nd BASS *pp* With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a

Vivace assai

(For practice only) *pp*

and his lass, That o'er the green corn - field did pass, } In the
of . . the rye, These pret - ty coun - try folks would lie, }

hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a

hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a

hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a

* This Part-Song may be sung in the Key of E flat, or in D, if desired

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IT WAS A LOVER AND HIS LASS

spring time, in the spring time, the on - ly pret - ty
 hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a
 hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a
 hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a
 ring time, When birds do sing, hey ding-a-ding, ding,
 hey no-ni, no - ni - no. Hey ding-a-ding, ding, hey ding-a-ding,
 hey no-ni, no - ni - no. Hey ding-a-ding, ding, hey ding-a-ding,
 hey no-ni, no - ni - no. Hey ding-a-ding, ding, hey ding-a-ding,
 hey ding-a-ding, ding; Sweet
 ding, hey ding-a-ding, ding; Sweet
 ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a-ding, ding; Sweet
 ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a-ding, ding-a-ding, ding;
 ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a-ding, ding-a-ding, ding;

IT WAS A LOVER AND HIS LASS

lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .

lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .

lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .

Sweet lov - ers, sweet lov - ers love the spring. With a hey, . . and a ho,

(v. 4, mp cres. sempre)

3. This car - ol they be -

4. And there - fore take the

(v. 4, mp cres. sempre)

With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a

(v. 4, mp cres. sempre)

With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a

(v. 4, mp cres. sempre)

With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a

IT WAS A LOVER AND HIS LASS

- gan that hour, . . How that life was but a flow'r, } In the
pre - sent time, For love is crown - ed with the prime, }

hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a

spring - time, in the spring - time, The on - ly pret - ty

hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a

IT WAS A LOVER AND HIS LASS

ring time, When birds do sing, . . . hey ding-a-ding, ding, . . .

hey no-ni, no-ni-no. Hey ding-a-ding, ding, hey ding-a-ding,

hey no-ni, no-ni-no. Hey ding-a-ding, ding, hey ding-a-ding,

hey no-ni, no-ni-no. Hey ding-a-ding, ding, hey ding-a-ding,

. . . hey ding-a-ding, ding; Sweet

ding, hey ding-a-ding, ding; Sweet

ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a-ding, ding; Sweet

ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a-ding, ding-a-ding, ding; Sweet

IT WAS A LOVER AND HIS LASS

3rd verse

lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .

lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .

lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .

Sweet lov - ers, sweet lov - ers love the spring. With a hey, . . and a ho,

3rd verse

Last verse only

lov - ers love . . . the spring. . .

lov - ers love . . . the spring. . .

lov - ers love . . . the spring. . .

love . . . the spring. . .

Last verse only

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(Sept., 1924.)

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165. Be Thou exalted ... C. Bayley 4d.
166. Be ye all of one mind A. E. Godfrey 4d.
167. Be ye therefore ... A. S. Baker 4d.
168. Before the heavens H. W. Parker 4d.
169. Behold, all the earth G. F. Huntley 6d.
170. Behold, God is great E. W. Naylor 6d.
171. Behold, God is my John E. West 4d.
172. Ditto ... F. C. Woods 6d.
173. Behold, how good J. Battishill 4d.
174. Ditto (Male) ... Caldicott 4d.
175. Ditto (S.A.T.B.) Caldicott 4d.
176. Ditto ... Hamilton Clarke 4d.
177. Behold, I bring you J. Barnby 4d.
178. Ditto ... J. Maude Crament 6d.
179. Ditto ... Ed. Bunnett 3d.
180. Ditto ... E. V. Hall 4d.
181. Behold, I come quickly Ivor Atkins 3d.
182. Behold, I have given you C. Harris 4d.
183. Behold, I send ... J. V. Roberts 6d.
184. Behold My servant J. F. Bridge 4d.
185. Behold now, praise J. B. Calkin 4d.
186. Ditto ... F. Iliffe 4d.
187. Ditto ... John E. West 4d.
188. Behold, O God ... F. W. Hird 6d.
189. Behold, the days come Woodward 6d.
190. Behold the Heaven A. R. Gaul 4d.
191. Behold the Name ... Percy Pitt 6d.
192. Behold, two blind men J. Stainer 4d.
193. Bethlehem ... Ch. Gounod 8d.
194. Bless the Lord ... M. Kingston 3d.
195. Bless the Lord, O my soul Hafling 4d.
196. Bless the Lord thy God Roberts 4d.
197. Bless thou the Lord C. Bayley 6d.
198. Ditto ... Oliver King 4d.
199. Blessed are the dead B. L. Selby 3d.
200. Blessed are the pure A. D. Arnott 4d.
201. Blessed are they ... A. W. Batson 4d.
202. Ditto ... H. Blair 4d.
203. Ditto ... W. H. Monk 4d.
204. Ditto ... Arthur Page 4d.
205. Blessed be the God S. S. Wesley 3d.
206. Blessed be the Lord J. Barnby 4d.
207. Ditto ... J. F. Bridge 8d.
208. Ditto ... O. Gibbons 3d.
209. Ditto ... E. V. Hall 4d.
210. Ditto ... Heap 8d.
211. Ditto ... Markham Lee 4d.
212. Ditto ... C. Lee Williams 6d.
213. Blessed be the Name Macfarren 4d.
214. Blessed be Thou E. C. Bairstow 6d.
215. Ditto ... Ed. Bunnett 4d.
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217. Blessed City ... A. C. Fisher 6d.
218. Blessed is He ... F. E. Gladstone 3d.
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222. Ditto ... John Goss 6d.
223. Ditto ... H. W. Wareing 4d.
224. Blessed is the soul (s.s.) Macfarren 4d.
225. Blessed Jesu (Stabat Mater) Dvorak 8d.
226. Blessed Lord ... S. S. Wesley 3d.
227. Blessing, glory, wisdom B. Tours 6d.
228. Ditto ... A. H. Brewer 4d.
229. Blessing of the Lord, The J. F. Bridge 3d.
230. Ditto A. C. Mackenzie 4d.
231. Blow up the trumpet F. Iliffe 4d.
232. Blow ye the trumpet Henry Leslie 4d.
233. Born to-day ... J. P. Sweetinck 4d.
234. Bow Thine ear ... W. Bird 4d.
235. Bread of Heaven ... E. German 4d.
236. Bread of the world H. A. Chambers 4d.
237. Break forth into joy W. G. Alcock 4d.
238. Ditto ... H. E. Button 4d.
239. Ditto ... S. Coleridge-Taylor 4d.
240. Ditto ... H. A. Matthews 4d.
241. Ditto ... K. Prentice 8d.
242. Ditto ... B. Steane 4d.
243. Brightest and best ... E. V. Hall 6d.
244. Bring unto the Lord Gladstone 4d.
245. Brother, thou art gone J. Goss 6d.
246. By Babylon's wave Gounod 3d.
247. By the rivers of Babylon L. Samson 6d.
248. By the waters of Babylon Boyce 6d.
249. Ditto ... S. Coleridge-Taylor 4d.
250. Ditto ... H. Clarke 6d.
251. Ditto ... H. M. Higgs 4d.
252. Ditto ... Palestina 4d.
253. Ditto ... H. Goetz 4d.
254. By Thy glorious death A. Dvorak 6d.
255. Call to remembrance J. Battishill 8d.
256. Ditto ... J. V. Roberts 4d.
257. Calm on the list'ning ear Parker 4d.
258. Cast me not away C. Lee Williams 3d.
259. Ditto ... S. S. Wesley 4d.
260. Charge to keep I have, A ... King 4d.
261. Christ both died ... E. W. Naylor 4d.
262. Christ is risen ... G. B. J. Aitken 4d.
263. Ditto ... J. M. Crament 4d.
264. Ditto ... W. Jordan 6d.
265. Ditto ... J. V. Roberts 4d.
266. Ditto ... E. A. Sydenham 4d.
267. Christ our Passover E. V. Hall 4d.
268. Christ the Lord is risen again E. V. Hall 6d.
269. Christ the Lord is risen to-day 4d.
270. Christians, awake ... J. Barnby 4d.
271. Ditto ... H. M. Higgs 6d.
272. Christmas Day ... G. Holst 6d.
273. Cleanse me, Lord G. F. Wridey 4d.
274. Come and let us ... A. Hollins 4d.
275. Come, and let us return J. Goss 4d.
276. Ditto ... W. Jackson 4d.
277. Come, come, help, O God W. Byrd 4d.
278. Come, come, ye faithful Hofmann 6d.
279. Come, Holy Ghost G. Elvey 6d.
280. Ditto ... J. L. Hatton 6d.
281. Ditto ... Palmer 4d.
282. Ditto ... C. Lee Williams 3d.
283. Come, let us join our E. V. Hall 4d.
284. Come, my soul ... G. C. Martin 6d.
285. Come now, and let us H. W. Wareing 6d.
286. Come unto Him ... Gounod 3d.
287. Ditto ... H. Leslie 4d.
288. Come unto Me H. R. Costrey 4d.
289. Ditto ... G. J. Elvey 4d.
290. Ditto (Bach) J. Stainer 4d.
291. Come with high and holy Blair 4d.
292. Come ye, and let us Macfarren 4d.
293. Come, ye children and J. Booth 4d.
294. Ditto ... H. J. King 4d.
295. Come, ye faithful ... E. V. Hall 3d.
296. Come, ye faithful, raise the strain E. V. Hall 4d.
297. Come, ye Saints ... H. E. Button 4d.
298. Come, ye sin-defiled J. Stainer 3d.
299. Come, ye thankful ... B. Steane 4d.
300. Comes at times Woodward 4d.
301. Ditto ... H. Oakeley 3d.

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OCTAVO EDITION OF ANTHEMS.

302.	I will extol Thee ...	C. M. Hudson	6d.	927.	Jesu, meek and lowly ...	Elgar	4d.	165.	Lord, how are they	H. Clarke	4d.
1068.	Ditto	John E. West	4d.	1031.	Jesu, our Lord ...	Ch. Gounod	3d.	391.	Lord, I have loved	F. H. H. H. H.	4d.
159.	I will give thanks	J. Barnby	6d.	654.	Jesu, Thou joy ...	E. H. Davies	4d.	122.	Ditto	G. W. Torrance	4d.
159.	Ditto	E. J. Hopkins	8d.	844.	Jesu, Thou sweetness	H. J. King	4d.	893.	Lord is full of compassion, The	F. E. Gladstone	4d.
568.	Ditto	... Mozart	3d.	904.	Jesu, word of God incarnate	Elgar	3d.	44.	Lord is great, The	W. T. Best	4d.
915.	I will give unto him	H. Blair	3d.	455.	Jesus Christ is risen	Oliver King	6d.	248.	Lord is in His holy temple, The	G. Saunders	4d.
674.	I will give you rain	H. W. Wareing	6d.	788.	Jesus Christ is risen to-day	Gaul	6d.	704.	Ditto	Stainer	4d.
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493.	I will lay me down	A. C. Edwards	4d.	7.	Judge me, O God	Mendelssohn	2d.	483.	Lord is loving, The	A. W. Bateson	4d.
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958.	I will lift up mine eyes	J. V. Roberts	4d.	179.	King all glorious	J. Barnby	8d.	407.	Ditto	W. Jordan	4d.
739.	Ditto	D. S. Smith	4d.	997.	Ditto (4 voices)	J. Barnby	6d.	815.	Ditto	Sydenham	4d.
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1085.	Ditto	J. V. Roberts	4d.	132.	Let God arise	W. Greene	4d.	422.	Lord is risen, The	G. M. Garrett	4d.
153.	Ditto	J. Shaw	4d.	375.	Ditto	T. T. Trimmell	4d.	1020.	Ditto	B. Luard-Selby	4d.
534.	I will mention	A. Sullivan	8d.	857.	Let my complaint come before	Thee	4d.	1101.	Lord is terrible and very great,	The	4d.
790.	I will not leave you	E. W. Byrd	4d.	346.	Ditto (Male)	E. H. Thorne	4d.	1028.	Lord is very great, The	Beckwith	4d.
575.	Ditto	B. Steane	4d.	509.	Let not thine hand	J. Stainer	4d.	54.	Lord, let me know mine end	Goss	4d.
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825.	If the Lord Himself	W. Child	4d.	962.	Ditto	A. J. Silver	4d.	873.	Lord our Righteousness, The	H. Blair	4d.
758.	Ditto	Walmisley	8d.	95.	Lift up thine eyes	John Goss	4d.	304.	Lord preserveth, The	Armes	4d.
53.	If we believe that Jesus died	Goss	4d.	1098.	Ditto	John Blow	4d.	474.	Lord shall be, The	J. V. Roberts	4d.
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1078.	Ditto	M. Vinden	4d.	409.	Ditto	S. Coleridge-Taylor	4d.	318.	Lord, Thou art God	J. Stainer	4d.
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734.	Ditto	H. J. Wood	4d.	595.	Light of the world	E. Elgar	4d.	1023.	Lord, Thy children	J. H. Maunders	4d.
789.	If ye then be risen	Ivor Atkins	6d.	408.	Lighten our darkness	G. R. Vickers	3d.	830.	Lord, we leave Thy	Brahms	4d.
469.	Ditto (S.A.)	M. B. Foster	4d.	799.	Like as the hart	Thomas Adams	4d.	1032.	Lord, what is man	W. Boyce	4d.
58.	In Christ dwelleth	John Goss	4d.	1063.	Ditto	W. S. Hoyte	4d.	274.	Lord, what love have I...	Steggall	4d.
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655.	In heavenly love	H. Parker	4d.	335.	Lo, summer comes again	J. Stainer	4d.	835.	Love divine, all love	E. V. Hall	4d.
403.	In my Father's house	Crament	4d.	304.	Lo! the winter	F. Farebrother	4d.	350.	Magnify His Name	G. C. Martin	4d.
777.	Ditto	H. Elliot Burton	4d.	711.	Look on the fields	C. Macpherson	4d.	290.	Make a joyful noise	A. C. Mackenzie	4d.
102.	In sweet consent	E. H. Thorne	4d.	839.	Look upon mine adversity	Blow	3d.	108.	Make me a clean heart	J. Barnby	4d.
802.	In that day (Christmas)	Bridge	4d.	883.	Look upon the rainbow	T. Adams	4d.	431.	Ditto	A. W. Bateson	4d.
278.	Ditto	G. Elvey	6d.	843.	Look, ye saints	M. B. Foster	4d.	899.	Make me, O Lord God	J. Brahms	4d.
1114.	In the beginning	Ed. Bunnett	4d.	906.	Lord came from Sinai, The	West	4d.	436.	Man goeth forth	A. Carnall	4d.
720.	Ditto	C. Macpherson	6d.	193.	Lord gave, The	A. C. Mackenzie	4d.	694.	Man that is born...	S. S. Wesley	4d.
582.	Ditto	F. Tozer	6d.	270.	Lord give ear, The	J. Rheinberger	4d.	1047.	May my heart	Dooral	4d.
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282.	Ditto	R. Stewart	4d.	163.	Lord hath done great things, The	H. Smart	6d.	500.	Ditto	J. Barnby	4d.
385.	In These, O Lord...	S. C. Taylor	4d.	839.	Ditto	John E. West	6d.	665.	Ditto	(arr.) Novello	4d.
33.	Ditto	B. Tours	4d.	1125.	Lord hath prepared, The	Bunnett	4d.	811.	Ditto	G. P. da Palestrina	4d.
148.	Ditto	J. Weldon	4d.	224.	Lord hear thee, The	J. Barkworth	4d.	518.	Ditto	J. Stainer	4d.
725.	Is it not wheat-harvest	T. Adams	4d.	823.	Ditto	John Blow	3d.	454.	Ditto	J. Stainer	4d.
467.	Is it nothing (S.A.)	M. B. Foster	4d.					86.	Morning stars, The	J. Stainer	4d.
571.	Ditto (4 voices)	M. B. Foster	4d.					767.	Ditto	G. A. A. West	4d.
91.	It came even to pass	Osuley	4d.								
180.	It is a good thing	J. Barnby	8d.								
231.	Ditto	T. M. Pattison	8d.								
215.	It shall come to pass	Garrett	8d.								
908.	Jesu, Lord of life and glory	Elgar	4d.								
397.	Jesu, lover of my soul (Male)	F. H. H.	4d.								

(Sept., 1924.)

O BONE JESU

(O BLESSED JESU)

MOTET FOR S.A.T.B.

MUSIC BY

WILLIAM CHILD

(1606—1697)

EDITED BY HENRY G. LEY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Slow and sustained

PIANO

ALTO

TENOR

BASS

Slow and sustained

pp

senza Ped.

O . . . bo - ne
O . . . bless - ed

O . . . bo - ne
G . . . bless - ed

O . . . bo - ne Je - su,
O . . . bless - ed Je - su,

O BONE JESU

mf

Je - su, O dul - cis - si - me, dul - cis - si - me Je -
 Je - su, O most mer - ci - ful, most mer - ci - ful Je -

mf

Je - su, O dul - cis - si - me, dul - cis - si - me Je -
 Je - su, O most mer - ci - ful, most mer - ci - ful Je -

mf

O dul - cis - si - me, dul - cis - si - me Je -
 O most mer - ci - ful, most mer - ci - ful Je -

mf

O dul - cis - si - me, dul - cis - si - me Je - su, Je -
 O most mer - ci - ful, most mer - ci - ful Je - su, Je -

mf

Ped.

pp

- su, O Je - su, O dul - cis - si - me, dul -
 - su, O Je - su, O most mer - ci - ful, most

pp

- su, O Je - su, O dul - cis - si - me, dul -
 - su, O Je - su, O most mer - ci - ful, most

pp

- su, O Je - su, O dul - cis - si - me, dul -
 - su, O Je - su, O most mer - ci - ful, most

pp

- su, O Je - su, O dul - cis - si - me, dul -
 - su, O Je - su, O most mer - ci - ful, most

pp

senza Ped. *p* *Ped.*

O BONE JESU

p *mf*
 . cis - si - me Je - su, O Je - su, O Je - su,
 mer - ci - ful Je - su, O Je - su, O Je - su,
 . cis - si - me Je - su, O Je - su, O Je - su,
 mer - ci - ful Je - su, O Je - su, O Je - su,
 . cis - si - me Je - su, O Je - su, O Je - su,
 mer - ci - ful Je - su, O Je - su, O Je - su,
 Je - su, O Je - su, O Je - su,
 Je - su, O Je - su, O Je - su,
 senza Ped.

f *ff*
 O . . . dul - cis - si - me Je - su, O . . . Je - su,
 O . . . most mer - ci - ful Je - su, O . . . Je - su,
 O . . . dul - cis - si - me Je - su, O . . . Je - su,
 O . . . most mer - ci - ful Je - su, O . . . Je - su,
 O . . . dul - cis - si - me Je - su, O . . . Je - su,
 O . . . most mer - ci - ful Je - su, O . . . Je - su,
 O . . . dul - cis - si - me Je - su, O . . . Je - su,
 O . . . most mer - ci - ful Je - su, O . . . Je - su,
 Ped.

O BONE JESU

p
 Fi - li Ma - ri - æ Vir - gin-is,
 O Son of Ma - ry Vir - gin born,

p
 Fi - li Ma - ri - æ Vir - gin-is,
 O Son of Ma - ry Vir - gin born,

mf
 Fi - li Ma - ri - æ
 O Son of Ma - ry
p
 Fi -
 O

p

f
 Fi - li Ma - ri - æ Vir - gin-is,
 O Son of Ma - ry Vir - gin born,

mf
 Fi - li Ma - ri - æ Vir - gin-is,
 O Son of Ma - ry Vir - gin born,

f
 Fi - li Ma - ri - æ
 O Son of Ma - ry

f
 Vir - gin-is,
 Vir - gin born,

f
 Fi - li Ma - ri - æ Vir - gin-is,
 O Son of Ma - ry Vir - gin born,

mf
 Fi -
 O

Fi -
 O

O BONE JESU

mf

Fi - - - li Ma - ri - æ Vir - gin - - is.
O Son of Ma - ry Vir - gin born.

mf

Vir - gin - is, Fi - - li Ma - ri - æ Vir - gin - - is.
Vir - gin born, O Son of Ma - ry Vir - gin born.

mf

Fi - - - li Ma - ri - æ Vir - gin - - is.
O Son of Ma - ry Vir - gin born.

- li Ma - ri - æ Vir - gin - is, Vir - - - gin - - - is.
Son of Ma - ry Vir - gin born, Vir - - - gin born.

pp

O . . . dul - cis Je - su, O . . . dul - cis Je - su,
O . . . sweet - est Je - su, O . . . sweet - est Je - su,

pp

O . . . dul - cis Je - su, O . . . dul - cis Je - su,
O . . . sweet - est Je - su, O . . . sweet - est Je - su,

pp

O . . . dul - cis Je - su, O . . . dul - cis Je - su,
O . . . sweet - est Je - su, O . . . sweet - est Je - su,

pp

O . . . dul - cis Je - su, O . . . dul - cis Je - su,
O . . . sweet - est Je - su, O . . . sweet - est Je - su,

pp

senza Ped.

O BONE JESU

f *p*

O dul - cis Je - - - su, se - cun - dum
O sweet - est Je - - - su, ac - cord - ing

O dul - cis Je - - - su, se - cun - dum
O sweet - est Je - - - su, ac - cord - ing

O dul - cis Je - - - su, se - cun - dum
O sweet - est Je - - - su, ac - cord - ing

O dul - cis Je - - - su, se - cun - dum
O sweet - est Je - - - su, ac - cord - ing

Ped. *senza Ped.*

f

ma - gnam mi - se - ri - cor - di - am tu - am, se - cun - dum
to Thine in - fi - nite good - ness and pit - y, ac - cord - ing

ma - gnam mi - se - ri - cor - di - am . . . tu - am, se - cun - dum
to Thine in - fi - nite good - ness and . . . pit - y, ac - cord - ing

ma - gnam mi - se - ri - cor - di - am tu - am, se - cun - dum
to Thine in - fi - nite good - ness and pit - y, ac - cord - ing

ma - gnam mi - se - ri - cor - di - am tu - am, se - cun - dum
to Thine in - fi - nite good - ness and pit - y, ac - cord - ing

f *Ped.*

O BONE JESU

cres.

ma - gnam mi - se - ri - cor - di - am tu - am ;
to Thine in - ni - nite good - ness and pit - y,

f

cres.

ma - gnam mi - se - ri - cor - di - am tu - am ; O ..
to Thine in fi - nite good - ness and pit - y, O ..

f

ma - gnam mi - se - ri - cor - di - am tu - am ;
to Thine in fi - nite good - ness and pit - y,

f

ma - gnam mi - se - ri - cor - di - am tu - am ;
to Thine in - fi - nite good - ness and pit - y,

cres.

mf

senza Ped.

O . . . dul-cis Je - - su, O Je - su,
 O . . . sweetest Je - - su, O Je - su,

dul-cis Je - - su, O . . . dul-cis Je - - su, O Je - su,
 sweetest Je - - su, O . . . sweetest Je - - su, O Je - su,

O dul-cis Je - su, O . . . dul - cis Je - su, O Je - su,
 O sweetest Je - su, O . . . sweet - est Je - su, O Je - su,

O dul-cis Je - - su, Je - - su, O Je - su,
 O sweetest Je - - su, Je - - su, O Je - su,

O BONE JESU

mf O dul - cis - si - me . . Je - su . . O dul - cis - si - me . .
O most mer - ci - ful . . Je - su . . O most

mf O dul - cis - si - me . . Je - su . . O dul - cis - si - me . .
O most mer - ci - ful . . Je - su . . O most mer - ci - ful . .

mf O dul - cis - si - me . . Je - su . .
O most mer - ci - ful . . Je - su . .

mf O dul - cis - si - me . . Je - su,
O most mer - ci - ful . . Je - su,

mf - cis - si - me . . Je - su,
mer - ci - ful . . Je - su,
O dul - cis - si - me,
O most mer - ci - ful, most

f Je - su, O Je - su, O dul - cis - si - me, dul - cis - si - me,
Je - su, O Je - su, O most mer - ci - ful, most

f O Je - su,
O Je - su,

f O dul - cis - si - me Je - su, O dul - cis - si - me, dul - cis - si - me,
O most mer - ci - ful Je - su, O most mer - ci - ful, most

f *mf* *senza Ped.*

O BONE JESU

[illegible]

NOVELLO'S

OCTAVO EDITION OF ANTHEMS.

879.	Righteous art Thou	John B. West	4d.	1127.	Te lucis ante terminum		4d.	441.	Thy mercy, O Lord ...	Garrett	4d.
174.	Righteous live, The ...	J. Stainer	6d.		H. B. Gardiner		4d.	320.	Ditto	E. J. Hopkins	4d.
255.	Righteous living, The (Male)	Mendelssohn	4d.	808.	Ten thousand times	E. V. Hall	4d.	514.	Thy word is a lantern	H. Purcell	4d.
				620.	Ditto	F. Toner	6d.	363.	To bless Thy chosen	F. Brandeis	4d.
155.	Righteous shall flourish, The	J. B. Calkin	6d.	458.	Thanks be to God	J. W. Gritton	4d.	980.	To the Holy Spirit	H. W. Davies	4d.
1053.	Ring out, wild bells	... Fletcher	4d.	627.	Ditto	Oliver King	4d.	322.	To Thee, O Lord	C. L. Williams	4d.
860.	Save, Lord, and hear us	John Blow	3d.	1127.	Thee, Lord, before the close of day ...	H. B. Gardiner	4d.	443.	Try me, O God (Male)	A. D. Calley	4d.
170.	Ditto	... Hayes	8d.					1057.	Ditto	J. V. Roberts	4d.
522.	Save me, O God...	John Blow	4d.	576.	There is a green hill	... Gounod	6d.	618.	Turbarum voces...	... G. Byrd	4d.
858.	Ditto	William Boyce	3d.	302.	There is no condemnation	Irons	4d.	1075.	Turn Thee unto me	... W. Boyce	4d.
287.	Ditto	J. L. Hopkins	3d.	882.	There is no sorrow	A. E. Godfrey	4d.	275.	Turn Thy face	... Stegall	4d.
1060.	Save them, O Lord	F. Toner	3d.	245.	There is none like unto	... Goss	8d.	626.	Turn ye (Render your)...	Godfrey	4d.
740.	Save us, O Lord... E. C. Baird	stow	4d.	809.	There is none that can	... Atkins	8d.	160.	Unto Thee have I cried	G. Elvey	4d.
451.	Saviour, abide with us	T. Hanforth	4d.	600.	There shall be an heap	F. Toner	4d.	601.	Unto Thee, O God, do we	B. Steane	4d.
803.	Saviour, again to Thy	Chadwick	4d.	670.	Ditto	Cuthbert Harris	4d.	555.	Unto us a Child is born	F. Adams	4d.
840.	Saviour, Thy children ...	Sullivan	4d.	685.	There shall come a star	C. Harris	4d.	1003.	Unto us was born (s.b.)	Macfarren	4d.
1092.	Saviour, Who didst make	F. Adams	4d.	574.	There shall come forth	Mansfield	4d.	925.	Vineyard of the Lord, The	Waring	4d.
85.	Say where is He born	Mendelssohn	8d.	750.	Ditto	F. Toner	4d.	186.	Wash me thoroughly	S. S. Wesley	4d.
977.	Secret of the Lord, The ...	West	4d.	1061.	Ditto	F. W. Wadely	4d.	386.	We beseech Thee	John E. West	4d.
119.	Seek ye the Lord	Hague Kinsey	4d.	414.	There was a marriage	J. Stainer	4d.	76.	We give Thee thanks	Macfarren	4d.
189.	Ditto	J. V. Roberts	4d.		There was war in Heaven			74.	We have heard ...	A. Sullivan	4d.
973.	Send out Thy light	Ch. Gounod	3d.	466.	There were shepherds (s.a.)	Foster	4d.	888.	We sent unto thee ...	A. Hollis	4d.
630.	Sing a song of praise ...	O. King	4d.	516.	Ditto	... E. Pettman	4d.	387.	We shall not hunger	A. Mackenzie	4d.
185.	Ditto	... J. Stainer	4d.	817.	Ditto	E. A. Sydenham	4d.	127.	We will rejoice Croft	4d.
250.	Sing aloud with gladness	S. Wesley	4d.	334.	Ditto	... C. Vincent	6d.	257.	Weary of earth ...	E. V. Hall	4d.
216.	Sing and rejoice	R. Harwood	4d.	447.	Ditto	H. W. Wareing	4d.	610.	Weary pilgrims ...	F. Lonsdale	4d.
235.	Sing joyfully unto God	W. Byrd	6d.	871.	Ditto	Healey Willan	4d.	57.	What are these ...	J. Stainer	4d.
1108.	Ditto (in E?)	W. Byrd	6d.	19.	Therefore with angels	V. Novello	3d.	965.	What sweeter music	H. W. Davies	4d.
985.	Sing, O daughter of Zion	W. G. Alcock	4d.	93.	These are they which came	Dykes	8d.	974.	Whate'er the blossom'd	... Haydn	4d.
365.	Ditto	Rea	4d.	966.	They are at rest ...	E. Elgar	4d.	235.	Whate'er is born of God	Oakeley	4d.
930.	Ditto	H. W. Wareing	4d.	709.	They that go down	T. Attwood	6d.	606.	When Christ was born	... Davies	4d.
281.	Sing, O heavens	A. C. Mackenzie	8d.	546.	Ditto	... H. Clarke	8d.	538.	When Christ, Who	J. V. Roberts	4d.
1002.	Ditto	A. Sullivan	4d.	432.	They that sow ...	A. W. Batson	4d.	317.	When God of old	E. V. Hall	4d.
369.	Ditto	T. T. Trimmell	6d.	705.	They were lovely	... Stainer	6d.	286.	When Israel came out of Egypt	Wesley	4d.
562.	Ditto	H. D. Wetton	6d.	1026.	Thine for ever	H. Elliot Burton	4d.	489.	When Jesus was born	Cruikshank	4d.
169.	Sing praises to the Lord	Croft	6d.	1121.	Thine, O Lord ...	Ed. Bunnett	3d.	1014.	When the Lord turned again	W. G. Alcock	4d.
30.	Sing praises unto the Lord	Gounod	8d.	221.	Think, good Jesu	... Mozart	8d.	791.	Ditto	E. Fauré	4d.
99.	Sing to the Lord...	Mendelssohn	1s.	359.	Think not that they	F. Brandeis	3d.	372.	Ditto	E. Frost	4d.
167.	Ditto	Henry Smart	1/6	161.	This is the day	S. C. Cooke	4d.	593.	Where Thou reignest	Schubert	4d.
1103.	Ditto (first mvmt. only)	Smart	4d.	422.	Ditto	G. M. Garrett	6d.	69.	Wherewithal shall	G. Elvey	4d.
442.	Sing to the Lord with	J. Barnby	6d.	327.	Ditto	E. V. Hall	6d.	26.	While all things ...	H. J. King	4d.
545.	Sing unto God (Chos. only)	Purcell	3d.	649.	Ditto	B. Harwood	6d.	653.	Ditto	Healey Willan	4d.
1073.	Ditto	C. Macpherson	4d.	462.	Ditto	A. W. Marchant	4d.	889.	While shepherds watched	Barnby	4d.
580.	Sing unto the Lord	J. F. Bridge	8d.	1046.	Ditto	J. H. Maunders	4d.	529.	Ditto	C. V. Stanford	4d.
603.	Ditto	C. Harris	4d.	135.	Ditto	R. W. Robson	4d.	1109.	Ditto	E. V. Hall	4d.
812.	Ditto	Sydenham	4d.	73.	Ditto	John Sewell	3d.	910.	While the earth remaineth	Gail	4d.
856.	Sing we merrily ...	Adrian Batten	3d.	735.	Ditto	B. Steane	6d.	175.	Ditto	... Haas	4d.
944.	Ditto	J. Blow	4d.	4.	Ditto	J. Turle	4d.	640.	Ditto	Sawyer	4d.
532.	Ditto	F. A. W. Docker	6d.	851.	This is the record of John	Gibbons	4d.	578.	Ditto	Bruce Steane	4d.
410.	Ditto	E. V. Hall	6d.	828.	Thou art a Priest for	S. Wesley	4d.	954.	Ditto	H. W. Waring	4d.
932.	Ditto	... O. King	4d.	678.	Thou art sone to the ...	Williams	3d.	463.	Ditto	C. L. Williams	4d.
991.	Sing ye to the Lord	E. C. Baird	4d.	934.	Thou art My Son	T. Adams	4d.	361.	While with ceaseless	F. Brandeis	4d.
701.	Ditto	C. H. Lloyd	4d.	1000.	Thou art worthy	F. E. Gladstone	4d.	995.	Who are these ...	R. Redhead	4d.
801.	Solemn prayer, A	A. H. Brewer	3d.	265.	Thou Judge of quick and dead	Wesley	4d.	787.	Who can comprehend Thee	Moss	4d.
935.	Sons of joy, A ...	John E. West	4d.	259.	Thou, Lord, art merciful	Mozart	8d.	264.	Who is like unto Thee	A. Sullivan	4d.
614.	Souls of the righteous, The	Byrd	4d.	653.	Thou, Lord, in the ...	J. Stainer	6d.	816.	Who is this?	H. Elliot Bates	4d.
559.	Ditto	... Elvey	3d.	354.	Thou, O God, art praised	E. V. Hall	4d.	477.	Ditto	Fred. Rayner	4d.
249.	Ditto	Myles B. Foster	4d.	930.	Ditto	J. W. Elliott	4d.	115.	Who is this that cometh	Arnold	4d.
140.	Ditto	... Nares	4d.	579.	Ditto	B. Luard-Selby	4d.	493.	Whole earth is at rest, The	J. V. Roberts	4d.
294.	Ditto	Wm. Rea	8d.	62.	Ditto	R. Stewart	6d.	181.	Whoso dwelleth...	G. C. Martin	4d.
285.	Ditto	H. H. Woodward	4d.	747.	Ditto	W. Wolstenholme	6d.	269.	Why assemble the	Rheinberger	4d.
68.	Stand up and bless the Lord	Goss	4d.	826.	Thou shalt keep the feast	Cowen	6d.	299.	Why do the heathen	Gardner	4d.
755.	Teach me, O Lord	... J. Blow	4d.	476.	Thou shalt shew me	C. Bowdler	4d.	23.	Why rage fiercely	Mendelssohn	4d.
457.	Story of the Cross, The	M. Foster	4d.	480.	Thou shalt visitest the earth	J. Barnby	4d.	218.	Why seek ye the living	Alexander	4d.
537.	Ditto	J. V. Roberts	4d.	244.	Ditto	J. B. Calkin	6d.	468.	Ditto	(s.a.) M. B. Foster	4d.
531.	Ditto	A. Somervell	4d.	191.	Ditto	Calcott	3d.	908.	Ditto	A. Hollis	4d.
452.	Ditto	J. Stainer	4d.	549.	Ditto	Elliott	4d.	423.	Ditto	F. Fauré	4d.
1084.	Strife is o'er, The	G. Rathbone	4d.	866.	Thou who art for ever	A. Dvorak	4d.	645.	Why standest Thou	M. B. Foster	4d.
300.	Strong foundations, The	F. Brandeis	3d.	484.	Thou wilt keep him	P. Armes	6d.	31.	Wilderness, The...	John Goss	4d.
697.	Suffer the little children	B. Harwood	4d.	714.	Ditto	J. B. Calkin	3d.	110.	Ditto	S. S. Wesley	4d.
792.	Sun of my soul	G. W. Chadwick	4d.	72.	Ditto	S. B. Gauntlett	4d.	661.	Wisdom shall praise herself	Wesley	4d.
426.	Ditto	R. Dunstan	4d.	107.	Ditto	S. S. Wesley	4d.	20.	With angels...	J. L. Hopkins	4d.
1042.	Ditto	J. H. Adams	4d.	276.	Ditto	C. L. Williams	3d.	821.	Withdraw not Thou	Thy Atwood	4d.
834.	Surrender of the soul, The	Cornelius	6d.	515.	Through peace ...	J. H. Roberts	4d.	649.	Word is made incarnate, The	T. Adams	4d.
905.	Take My yoke upon you	T. Adams	3d.	902.	Through the day...	Luard-Selby	3d.	22.	Word of God incarnate	Gounod	4d.
540.	Teach me, O Lord	G. J. Elvey	4d.	1040.	Ditto	John E. West	4d.	785.	Worthy is the Lamb	E. H. Thomas	4d.
297.	Ditto	J. W. Gritton	4d.	622.	Thus saith the Lord ...	P. J. Fry	4d.	572.	Ye holy Angels bright	Richards	4d.
850.	Teach me Thy way	William Fox	3d.	216.	Ditto	... Garrett	8d.	352.	Ye shall go out with joy	J. Barnby	4d.
852.	Ditto	E. Hooper	3d.	1052.	Ditto	G. C. Martin	4d.	1036.	Ditto	... Elvey	4d.
669.	Ditto	Spohr	2d.								

(To be continued.)

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Last

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THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

SEVEN CHORALE PRELUDES

(FIRST SET)

No 7. "St Ann's"

C. Hubert H. Parry

"O God, our help"

Allegro spiritoso

MANUAL

G^t Sw. coupled *f* etc.

PEDAL

2nd Extract*a tempo*

ff etc.

(Time of performance about 5 minutes)

Copyright, 1912, by Novello & Company, Limited

Original Compositions for the Organ (New Series) No 1. Price 5/6 the Set

DIFFICULT

To E. H. Lemare Esq.

FANTASIA in E

W. Wolstenholme

Vivace ♩ = 120

MANUAL

fff G^t *ff* etc.

PEDAL

2nd Movement*Andante espressivo* ♩ = 50

Sw. Oboe

p etc.

Ch.
Bourdon, Ch. coupled

Last Movement

Allegro con brio ♩ = 110

PEDAL

Ped. to G^t risoluto etc.

(Time of performance about 12 minutes)

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Recital Series, Edited by Lemare, No 23. Price 3/6

THREE PSALM PRELUDES

Nº 3

Ps. 23 v. 4

Lento serio

Ch. Sw. coupled

Herbert Howells

MANUAL

PEDAL

2nd Extract

(Più mosso)
add Full Sw.

(Time of performance about 5 minutes)

Copyright, 1921, by Novello & Company, Limited

Original Compositions for the Organ (New Series) Nº 84. Price 1/6

MODERATELY DIFFICULT

TOCCATA in F major

From

"Apparatus Musico-Organisticus" (1699)

Lento maestoso ♩ = 66

Georg Muffat

(Edited by John E. West)

MANUAL

PEDAL

Last Movement

Allegro con spirito ♩ = 128

(Time of performance about 9 minutes)

Original Compositions for the Organ Nº 400. Price 2/3

MODERATELY EASY

ROMANCE

Larghetto

Battison Haynes

MANUAL

Sw. soft 8 & 4 ft
Sw. to Ch.
Ch. 8 ft etc.

PEDAL

Ped. soft 16 & 8 ft

Episode

Più mosso

mf Ch. (Sw. coupled) etc.

(Time of performance about 7 minutes)

Original Compositions for the Organ N° 118. Price 1/6

MODERATELY EASY

TWELVE CHARACTERISTIC PIECES Op. 156

N° 5, Visione

Adagio molto ♩ = 60

Jos. Rheinberger

MANUAL

dolce
pp

PEDAL

pp

(Time of performance about 5 minutes)

Original Compositions for the Organ N° 114. Price (3 pieces) 2/3

EASY

CANTILÈNE RELIGIEUSE

Andante espressivo ($\text{♩} = 60$)

Th. Dubois

MANUAL *p* Sw. *G[♯]*

PEDAL

(Time of performance about 3 minutes)

Copyright, 1898, by Novello & Company, Limited

EASY

MARCIETTA

Moto di marcia moderato ($\text{♩} = 60$)

Th. Dubois

MANUAL *p* *G[♯] con grazia*

PEDAL

(Time of performance about 3 minutes)

Copyright, 1900, by Novello & Company, Limited

Seven Pieces for the Organ Price 4/- the Set

The Musical T

No 1307

NO

Our Native Land
Cricketers' Song
Boating Song
Song of the River
Good-morrow
Home Fairy
The Wreath
Countryman
Student's Greeting
Magdalen College
Jungfer Vittoria
Orpheus with his
Harvest Song
Come, heavy
Fisher's Song
In all thy need
All among the
When Iceland
Jolly Cricketer
Emigrant's Song
Shepherd's Song
Pedlar's Song
Fairies' Song
June (s.s.a.)
Awake! the
Fair Flower
O happy he
Green Leaves
Dirge
Andler's Tr
The Dream
God speed
There is a
Football Song
Haymakers
Come away
Invocation
Old May-day
A Night Song
Dirge for the
A Drinking
Sylvan pleas
Consolation
Good-night
Hunting Song
Lady, rise,
Summer M
The Sea King
Orpheus w
When Icel
Come away
When Dai
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Fear no m
Blow, blow
The Belfry
England
Come, cele
Song to P
The Indian
The Pearl
Robin Good
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Song of th
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Adieu, Lo
Sir Knight
The Woun
Woman's
Autolycus
Footsteps
The Sun
The Pilgr
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Land, Ho
Thine eye
All is not
Hark how
All ye wo
My love i
Charm m
When tw

July, 19

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF
PART-SONGS, GLEES, AND MADRIGALS.

	No.		No.
Our Native Land ... Reichardt	3d.	87 A Finland love song... H. Hiles	2d.
Cricketers' Song (T.T.B.) Macfarren	3d.	88 Evening	2d.
Boating Song Monk	3d.	89 To the Morning Wind	4d.
Song of the Railroads Macfarren	4d.	90 To Daffodils	4d.
Good-morrow, fair ladies Morley	3d.	91 Summer longings	4d.
Home Fairy (T.T.B.) Winer	3d.	92 Night, lovely Night ... F. Berger	2d.
The Wreath Benedict	4d.	93 Essay, my Heart	4d.
Countryman's Song ... Rimbault	4d.	94 Childhood's melody	2d.
Student's Greeting (T.T.B.) Berner	3d.	95 Now	4d.
Madalen College Song ... Monk	3d.	96 Sunset	3d.
Integer Vitis (T.T.B.) Flemming	6d.	97 Arise, the sunbeams hail	4d.
Orpheus with his lute Macfarren	3d.	98 Night winds that ... J. B. Calkin	2d.
Harvest Song ... Macfarren	3d.	99 Breathe soft, ye Winds	2d.
Come, heavy sleep ... Douland	3d.	100 My lady is so wondrous fair	2d.
Fisherman's Song ... Rimbault	3d.	101 Chivalry/Labour's (S.A.T.B.)	6d.
In all thy need ... Douland	3d.	102 Come, fill, my boys (A.T.T.B.)	4d.
All among the barley ... Stirling	3d.	103 Echoes	2d.
When icicles hang ... Macfarren	3d.	104 Phœbus J. Barnby	2d.
Jolly Cricket Ball ... Monk	3d.	105 Luna	2d.
Emigrant's Song ... Macfarren	3d.	106 A Wife's Song	2d.
Shepherd's Song ... Brewer	4d.	107 Home they brought	2d.
Pedlar's Song ... Douland	3d.	108 Annie Lee	2d.
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O happy he who ... Gastoldi	3d.	113 Alton Locke's Song	2d.
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God speed the Plough ... Richter	3d.	118 Fairy Song ... A. Zimmermann	2d.
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Football Song ... Monk	4d.	120 Gone for ever	2d.
Haymakers' Song ... Stewart	4d.	121 Flowers	2d.
Come away, Death ... Macfarren	4d.	122 To Daffodils	2d.
Old May-day, in A Benedict	3d.	123 Good Morrow	4d.
Invocation to Sleep	4d.	124 Sigh no more, ladies Macfarren	2d.
A Night Song	4d.	125 You spotted snakes (S.S.A.A.)	4d.
Dirge for the faithful lover	2d.	126 Take, oh take those lips away	2d.
A Drinking Song (T.T.B.)	4d.	127 It was a lover and his lass	6d.
Sylvan pleasures	6d.	128 O mistress mine	2d.
Consolation ... H. Smart	2d.	129 Under the greenwood tree	4d.
Good-night, thou glorious Sun	2d.	130 Hark, the lark	2d.
Hunting Song	2d.	131 Tell me where is fancy bred	2d.
Lady, rise, sweet Morn's	2d.	132 The Violet ... H. Leslie	4d.
Summer Morning	2d.	133 One morning sweet in May	4d.
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Blow, blow, thou winter wind	2d.	141 Spring Song	2d.
The Belfry Tower ... J.L. Hatton	2d.	142 The Curfew	2d.
England	2d.	143 Hear, sweet spirit ... S. Reay	2d.
Come, celebrate the May	2d.	144 Spring Voices	4d.
Song to Pan	2d.	145 Wake, lords and ladies gay	2d.
The Indian Maid	2d.	146 As it fell upon a day	2d.
The Pearl Divers	6d.	147 Huntsman, rest	2d.
Robin Goodfellow G.A. Macfarren	4d.	148 'Tis May upon the mountain	4d.
Break, break on thy cold grey	2d.	149 Take, oh take those lips away	2d.
Echoes (The Splendour falls)	2d.	150 The Rainy Day ... A. Sullivan	2d.
Song of the Railroads	2d.	151 Oh, hush thee, my babe	4d.
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Adieu, Love, Adieu	4d.	153 Joy to the Victors	2d.
Sir Knight, Sir Knight Macfarren	2d.	154 Parting gleams	2d.
The Wounded Cupid	2d.	155 Echoes	2d.
Woman's smile	4d.	156 Spring ... W. Macfarren	2d.
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The Sun shines fair	2d.	159 Winter	4d.
The Pilgrims ... H. Leslie	2d.	160 You stole my love	2d.
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Up, up, ye Dames	2d.	165 Oh, welcome him	2d.
Thine eyes so bright	6d.	166 Sunshine through the	4d.
All is not gold ... Westbrooke	4d.	167 The Corn Field	2d.
Hark how the birds ... H. Labee	4d.	168 Wake! to the hunting ... H. Smart	2d.
All ye woods (S.S.A.T.B.)	2d.	169 Dost thou idly ask	2d.
My love is fair (A.T.T.B.) H. Leslie	2d.	170 A Psalm of Life	2d.
Charm me asleep (S.A.T.T.B.)	2d.	171 Only Thou	2d.
When twilight dews ... H. Hiles	2d.	172 I prithee send me back	2d.
		173 The Moon H. Smart	4d.
		174 A Spring Song Ciro Pinsuti	4d.
		175 An Autumn Song	4d.
		176 The Two Spirits	2d.
		177 The Crusaders	2d.
		178 The Caravan	2d.
		179 Stradella	2d.
		180 When evening's twilight Hatton	2d.
		181 Absence	2d.
		182 April showers	2d.
		183 The red, red rose	2d.
		184 Beware, beware	2d.
		185 The Sailor's Song	2d.
		186 Good-Night	2d.
		187 Blythe is the bird	3d.
		188 Stars of the summer night	2d.
		189 The hemlock-tree	6d.
		190 Jack Frost	2d.
		191 I loved her	2d.
		192 The Village Blacksmith	2d.
		193 Bait, The (Come live with me)	2d.
		194 Softly fall the shades of	4d.
		195 Auburn (Sweet village)	4d.
		196 Bird of the wilderness	4d.
		197 The Summer gale	3d.
		198 I met her in the quiet lane	3d.
		199 If thou art sleeping	4d.
		200 Spring Song	4d.
		201 Good wishes	3d.
		202 Parting and Meeting	3d.
		203 Whether kissed by sunbeams	4d.
		204 The roses are blushing	2d.
		205 The Rivals	4d.
		206 The village dance	4d.
		207 Song of the Gipsy maidens	4d.
		208 The Waterfall	4d.
		209 Over hill, over dale	4d.
		210 Love me little, love me long	4d.
		211 Going a-maying	4d.
		212 See, the rooks are homeward	4d.
		213 Sweet Lady Moon	4d.
		214 Hark, the Convent bells are	4d.
		215 When evening's 'simal voices'	2d.
		216 Warrior's Song	3d.
		217 Absence	3d.
		218 April showers	2d.
		219 The red, red rose	4d.
		220 Beware, beware	2d.
		221 The happiest land	2d.
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		225 Bacchanalian Song	4d.
		226 Stars of the summer	2d.
		227 King Witla's Song	2d.
		228 Tars' Song	4d.
		229 The hemlock-tree	6d.
		230 Jack Frost	4d.
		231 The Lye	4d.
		232 I loved her	2d.
		233 Village Blacksmith	4d.
		234 The Letter	4d.
		235 Shall I wasting in	4d.
		236 Way to build a boat	6d.
		237 I loved a lass	6d.
		238 The Lifeboat	4d.
		239 Shepherd's farewell	2d.
		240 The waves' reproof	4d.
		241 Ave Maria	4d.
		242 Spring	3d.
		243 Morning	4d.
		244 Hymn to Cynthia	2d.
		245 Cradle Song	2d.
		246 The joys of Spring	4d.
		247 Dream, baby, dream	4d.
		248 A song for the Seasons	4d.
		249 O say not that my heart	4d.
		250 Love and mirth	4d.
		251 Sweet Vesper hymn	2d.
		252 Crocuses and Snowdrops	4d.
		253 Stars of the summer night	2d.
		254 Wind thy horn	4d.
		255 The land of wonders	2d.
		256 Yellish birds that sit and sing	3d.
		257 How soft the shades of	2d.
		258 How sweet is summer	3d.

BREATHE SOFT, YE WINDS

GLEE, ARRANGED FOR FOUR VOICES*

THE MUSIC COMPOSED BY

WILLIAM PAXTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Original Key, E.
Andante affettuoso.

SOPRANO. *p* Breathe soft, . . ye winds, ye wa - ters gen - tly flow, . .

ALTO. *p* Breathe soft, . . ye winds, ye wa - ters gen - tly flow, . .

TENOR. *p* Breathe soft, ye winds, ye wa - ters gen - tly flow,

BASS. *p* Breathe soft, ye winds, ye wa - ters gen - tly flow,

(For practice only.) *Andante affettuoso.* *p*

cres. *pp*

Shield her, ye trees, ye flow'rs . . a - round her grow; Breathe soft, . . ye

cres. *pp*

Shield her, ye trees, ye flow'rs a - round her grow; Breathe soft, . . ye

cres. *pp*

Shield her, ye trees, ye flow'rs . . a - round her grow; Breathe soft, ye

cres. *pp*

Shield her, ye trees, ye flow'rs a - round her grow; Breathe soft ye

cres. *pp*

* Originally composed as a Trio in THE MUSICAL TIMES, No. 158, price 2d.; and in Novello's Tonic Sol-fa Series, No. 508, price 1½d.

† This arrangement may be sung in D flat if preferred.

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BREATHE SOFT, YE WINDS.

winds, .. ye wa - ters gen - tly flow, .. Shield her, ye trees, ye flow'rs
 winds, .. ye wa - ters gen - tly flow, .. Shield her, ye trees, ye flow'rs
 winds, ye wa - ters gen - tly flow, Shield her, ye trees, ye flow'rs
 winds, ye wa - ters gen - tly flow, Shield her, ye trees, ye flow'rs

. a - round her grow ; Ye swains, I beg you pass in si - lence
 a - round her grow ; Ye swains, I beg you pass in si - lence
 . a - round her grow ; Ye swains, I beg you pass in si - lence
 a - round her grow ; . Ye swains, I beg you pass in si - lence

by, . . My love . . in . . yon - der vale . . a - sleep . . doth lie, . . my
 by, . . My love . . in yon - der vale . . a - sleep doth lie, my
 by, My love . . in . . yon - der vale a - sleep doth lie, my
 by, My love in yon - der vale a - sleep doth lie, my

BREATHE SOFT, YE WINDS.

love in yon - der vale . . a - sleep doth lie; Ye swains, I

love . . in yon - der vale . . a - sleep doth lie; Ye swains, I

love . . in yon - der vale a - sleep doth lie; Ye swains, I

love . . in yon - der vale a - sleep doth lie; Ye . . . swains, I

beg you pass in si - lence by, . . My love . . in yon - der vale . .

beg you pass in si - lence by, . . My love . . in yon - der vale . .

beg you pass in si - lence by, My love . . in yon - der vale

beg you pass in ai - lence by, My love in yon - der vale

. a - sleep doth lie, my love in yon - der vale . . a - sleep doth lie.

. a - sleep doth lie, my love . . in yon - der vale . . a - sleep doth lie.

a - sleep doth lie, my love . . in yon - der vale a - sleep doth lie.

a - sleep doth lie, my love . . in yon - der vale a - sleep doth lie.

- 69 Absence
- 70 After n
- 71 Ah! w
- 72 Alexan
- 73 All amo
- 74 All thin
- 75 Allan W
- 76 Alpine
- 77 An Anal
- 78 An Aut
- 79 An old
- 80 Annie
- 81 Arethus
- 82 Arriva
- 83 As the n
- 84 As torre
- 85 At And
- 86 At break
- 87 At that
- 88 Autumn
- 89 Awake,
- 90 Awake,
- 91 Bacchar
- 92 Bacchar
- 93 Ballad
- 94 Ballad
- 95 Balm
- 96 Balm
- 97 Banish
- 98 Banners
- 99 Beati
- 100 Battle
- 101 Do.
- 102 Beateco
- 103 Beauty
- 104 Beleg
- 105 Bells of
- 106 Beware
- 107 Blind m
- 108 Blind r
- 109 Blossom
- 110 Boat so
- 111 Do.
- 112 Bonni
- 113 Lom
- 114 Boot at
- 115 Bowl, T
- 116 Boy (n
- 117 Bramble
- 118 Break
- 119 Breathe
- 120 Breathe
- 121 Bright
- 122 Bushes
- 123 Cab cat
- 124 Calm ey
- 125 Calm is
- 126 Canadia
- 127 Canst th
- 128 Cargoe
- 129 Cavalier
- 130 Cavalier
- 131 Chapel
- 132 Chase, T
- 133 Do.
- 134 Cheerful
- 135 Chinese
- 136 Choric M
- 137 Choir of
- 138 Chough
- 139 Christia
- 140 Cold blo
- 141 Come a
- 142 Come aw
- 143 Come, b
- 144 Come, b
- 145 Come fill
- 146 Come fill

THE ORPHEUS.

A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

Those marked thus * may be had in Tonic Sol-fa Notation.

- 16 Absence ... F. Schneider 3d.
 17 After many a dusty mile E. Elgar 6d.
 18 Ah! were I on yonder plain Mendelssohn 8d.
 19 Ah! with me ... R. Seyfried 3d.
 20 Alexander (humorous) A. H. Brewer 3d.
 21 All among the barley E. Stirling 3d.
 22 All things love thee J. L. Hatton 4d.
 23 Allan Water arr. H. E. Button 4d.
 24 Alpine hunter's song ... J. Raff 3d.
 25 An Analogy ... C. H. H. Raff 3d.
 26 An Autumn evening L. de Rillé 4d.
 27 An old rat's tale (humorous) 6d.
 28 Annie Laurie arr. H. E. Button 3d.
 29 Arethusa, The ... W. Shield 4d.
 30 Arrival of the conspirators, The L. de Rillé 4d.
 31 As the moments roll (Glee) S. Webbe 3d.
 32 As torrents in summer E. Elgar 3d.
 33 At Andersen in Rhineland F. Abt 4d.
 34 At break of day ... R. Schumann 6d.
 35 At that dread hour (Faith) (Glee) S. S. Wesley 4d.
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 38 Awake, my love (Glee) (5 V.) B. Johnson 8d.
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 40 Bacchanalian chorus J. H. Clarke 3d.
 41 Ballad when at sea A. H. Brewer 6d.
 42 Ballade ... G. Bantock 3d.
 43 Balmy night ... J. Robinson 3d.
 44 Balmy sweetness (Glee) J. Bayley 3d.
 45 Banish, O maiden O. Lorenz 2d.
 46 Banners wave, the drums are beating, The ... Kücken 4d.
 47 Battle song ... L. de Rillé 4d.
 48 Do ... R. Schumann 3d.
 49 Beauteous clouds ... H. Werner 3d.
 50 Beauty was lying by a spring C. H. Lloyd 4d.
 51 Beleaguered, The ... A. Sullivan 4d.
 52 Bells of spring, The R. Schumann 6d.
 53 Beware ... John E. West 3d.
 54 Bind my brows (Glee) J. Stainer 6d.
 55 Blind raven, The ... W. H. Bell 3d.
 56 Blossom or snow ... R. Schumann 3d.
 57 Boat song ... G. A. Macfarren 3d.
 58 Do ... F. Schubert 3d.
 59 Bonnie banks of Loch Lomond, The (Scottish air) arr. G. Bantock 4d.
 60 Boot and saddle ... E. Boyce 4d.
 61 Bowl, The ... E. Boyce 4d.
 62 Boy (humorous) A. H. Brewer 4d.
 63 Bramble, The ... E. Boyce 4d.
 64 Break, break, break R. Rogers 4d.
 65 Breathe, my harp ... Bishop 4d.
 66 Breathe soft, ye winds (6 V.) Calkin 4d.
 67 Bright sword of liberty Weber 3d.
 68 Bushes and briars (arr ...) 3d.
 69 Cab catch (humorous) A. J. Caldicott 6d.
 70 Calm eyes of beauty R. Seyfried 6d.
 71 Calm is the lake ... F. Abt 6d.
 72 Canadian boat song (arr ...) 13d.
 73 Canst thou forget the silent tears J. W. Elliott 4d.
 74 Cargoes ... H. B. Gardner 4d.
 75 Cavalier's song, A ... P. Pitt 4d.
 76 Cavaliers, The ... R. Peck 6d.
 77 Chapel, The ... C. Kreutzer 4d.
 78 Chase, The ... Ch. Gounod 8d.
 79 Do ... L. de Rillé 8d.
 80 Cheerfulness (Glee) C. Pinsuti 8d.
 81 Chinese (Burlesque) March J. Otto 4d.
 82 Choir Measure ... R. Boyce 3d.
 83 Choir of bright beauties, A (Glee) J. Elliott 6d.
 84 Chough and crow ... H. R. Bishop 4d.
 85 Christian martyrs, The L. de Rillé 8d.
 86 Cold blows the wind G. C. Martin 4d.
 87 Come away, death T. F. Dunhill 3d.
 88 Come away, pretty maiden Schaefer 3d.
 89 Come, boys, drink and merry be H. Marschner 6d.
 90 Come, brothers, gaily drink I. Raff 4d.
 91 Come fill, my boys J. B. Calkin 4d.
 92 Come fill ye right merrily C. E. Stephens 6d.
 93 Come follow me (Glee) E. T. Driffield 6d.
 94 Come let us join the roundelay W. Beale 3d.
 95 Come live with me A. Carnall 4d.
 96 Come, my dear one, share my gladness ... J. V. Roberts 3d.
 97 Come, my soul, awake Pearce 4d.
 98 Come, sweet lass G. F. Huntley 6d.
 99 Come to me, dreams of Heaven H. W. Scharfau 6d.
 100 Comrades' song of hope A. Adam 13d.
 101 Convivial song ... B. Molique 4d.
 102 Cossacks' drinking song J. Raff 3d.
 103 Counsel, The ... L. Spohr 4d.
 104 Courty bard, The (Kitty fell) (Glee) J. Goss 8d.
 105 Cradle song ... A. Stenz 3d.
 106 Creation's hymn Beethoven 3d.
 107 Crossing the bar T. F. Dunhill 3d.
 108 Cryer, The (humorous) King Hall 6d.
 109 Cuckoo, The ... L. Spohr 4d.
 110 Cupid, look about thee J. Stainer 3d.
 111 Cupid once upon a bed of roses (Glee) J. V. Roberts 4d.
 112 Dance, The ... J. Otto 6d.
 113 Do ... L. de Rillé 6d.
 114 Dear land of beauty ... 4d.
 115 Dear land of my fathers ... 4d.
 116 Dear little shamrock, The arr. H. E. Button 3d.
 117 Dear maid ... L. de Call 3d.
 118 Departure ... F. Abt 3d.
 119 Departure of the Apostles, The L. de Rillé 8d.
 120 Dim and grey appear the mountains ... F. Abt 4d.
 121 Dirge ... E. Boyce 3d.
 122 Dirge of kisses, A P. E. Fletcher 3d.
 123 Disdain returned ... E. Stirling 6d.
 124 Doctor St. Paul ... Zelzer 4d.
 125 Dormi, Jesu (5 V.) C. Lee Williams 3d.
 126 Down in yon summer vale C. Wood 3d.
 127 Drink to me only with thine eyes arr. H. E. Button 3d.
 128 Drinking song, A H. Goetz 4d.
 129 Do ... L. de Rillé 4d.
 130 Do ... L. Spohr 6d.
 131 Do (Hark, brothers) 4d.
 132 Drum March, The ... Krugh 4d.
 133 Duncan Gray (Trio) A. M. Richardson 4d.
 134 Dying child, The I. I. Viotta 2d.
 135 Early one morning arr. T. F. Dunhill 3d.
 136 Echoes ... J. B. Calkin 3d.
 137 Do ... T. F. Dunhill 3d.
 138 Do ... Oliver King 3d.
 139 Eldorado ... C. Pinsuti 4d.
 140 Encouragement to a lover C. Lee Williams 3d.
 141 Equinox, The ... C. Kreutzer 3d.
 142 Evening ... F. Abt 4d.
 143 Do ... L. de Call 3d.
 144 Do ... H. Leslie 3d.
 145 Do ... A. S. Sullivan 3d.
 146 Evening bell on the mountain, The C. G. Belcke 4d.
 147 Evening song ... L. de Rillé 4d.
 148 Eventide ... J. Robinson 3d.
 149 Every rustling tree ... Kuhlau 3d.
 150 Fair Semel's high-born son Mendelssohn 8d.
 151 Faith (Glee) ... S. Wesley 4d.
 152 Faithless Sally Brown C. Lee Williams 8d.
 153 Far down the green valley C. H. Döring 3d.
 154 Fare thee well, and if for ever (5 V.) C. A. Macrone 6d.
 155 Farewell, A ... R. Mahlig 3d.
 156 Farewell, thou lovely forest glade (arr. F. Abt) Esser 3d.
 157 Father's watchful eye, The F. Abt 3d.
 158 Feasting I watch ... E. Elgar 6d.
 159 Festival song ... G. Bantock 6d.
 160 Fill the bowl with rosy wine (r.t.b.s.) ... John E. West 6d.
 161 Do (A.T.B.S.) ... 6d.
 162 Fisherman's song ... J. Raff 4d.
 163 Fleeting life (5 V.) P. Cornelius 8d.
 164 Flirt, The (humorous) J. F. Bridge 4d.
 165 Fly to my mistress (Glee) C. H. Lloyd 4d.
 166 Forest scene, A ... H. Goetz 4d.
 167 Franklyn's dogge leped over a style, A (humorous) A. C. Mackenzie 8d.
 168 Frog and the crab, The (humorous) C. Lee Williams 4d.
 169 Frog, The (humorous) E. Newton 4d.
 170 From yonder rustling mountains G. J. Elvey 8d.
 171 Full fathom five T. F. Dunhill 4d.
 172 Gather ye rosebuds A. M. Richardson 3d.
 173 Gentle peace ... L. de Rillé 4d.
 174 Gentle sounds are floating J. G. Müller 6d.
 175 Give a man a horse he can ride C. H. Lloyd 3d.
 176 Give a rouse ... G. Bantock 3d.
 177 Glories of our blood and state, The ... G. Bantock 4d.
 178 Glorious May ... H. Hofmann 4d.
 179 Go, happy rose ... F. Iliffe 4d.
 180 Go, rose (Glee) ... W. Beale 4d.
 181 Go, speed thy flight ... F. Otto 4d.
 182 God and our country R. Mahlig 3d.
 183 God rules alone ... J. Raff 3d.
 184 God save the King arr. J. Barnby 3d.
 185 Going away ... J. L. Hatton 6d.
 186 Gondolier's serenade Schubert 6d.
 187 Gongs are beating, The J. Otto 4d.
 188 Good-night ... C. Barton 4d.
 189 Do ... H. Goetz 4d.
 190 Do ... C. Harris 4d.
 191 Do ... F. Kücken 4d.
 192 Do ... L. Spohr 4d.
 193 Good-night, beloved M. B. Foster 4d.
 194 Do ... C. Pinsuti 4d.
 195 Goslings, The (humorous) J. F. Bridge 6d.
 196 Grave of a singer, The F. Abt 2d.
 197 Great Orpheus was a fiddler (humorous) A. C. Mackenzie 8d.
 198 Ha, ha! this world doth pass (Trio) T. Weelkes 4d.
 199 Hail, sweet peace ... J. B. Lott 6d.
 200 Hail to the Chief ... F. Schubert 3d.
 201 Do ... G. A. Macfarren 3d.
 202 Handy man, The W. Speiser 3d.
 203 Hang fast, cast away care Parry 3d.
 204 Hard times ... J. Durrner 6d.
 205 Hardy Norseman's house of yore, The ... Fearall 3d.
 206 Hark! above us ... C. Kreutzer 3d.
 207 Hark! brothers, hark! L. Spohr 4d.
 208 Hark! hark! the lark H. Clarke 4d.
 209 Hark! heard ye not (Glee) (5 V.) J. Goss 8d.
 210 Hark! jolly shepherds Brewer 4d.
 211 Hark! the merry drum Krugh 4d.
 212 Harmony ... W. Beale 8d.
 213 Do ... L. de Rillé 6d.
 214 Have a care ... R. Schumann 6d.
 215 He that hath a pleasant face J. L. Hatton 3d.
 216 He that loves a rosy cheek E. Stirling 6d.
 217 He who trusts in ladies fair Eisenhofer 4d.
 218 Heave the anchor W. A. Barrett 6d.
 219 Hen and the carp, The Moellendorf 8d.
 220 Her eyes the glow-worm lend thee J. L. Hatton 4d.
 221 Her hair the net of golden wire G. Williams 3d.
 222 Herdsman's song ... J. Raff 3d.
 223 Hie thee, shallop ... F. Kücken 3d.
 224 Hilarity ... S. H. Dehn 3d.
 225 Holiday song, A L. de Rillé 8d.
 226 Home they brought her warrior dead ... J. Barnby 3d.
 227 Homeward watch, The H. Smart 3d.
 228 Hope (Chorus) ... G. Garrett 8d.
 229 Hope and fear ... F. Otto 3d.
 230 How beautiful is night (Glee) (5 V.) J. L. Ellerton 8d.
 231 How dear to me the hour (Glee) C. Pinsuti 8d.
 232 How shall I woo thee A. H. Brewer 6d.
 233 How sleep the brave G. Bantock 4d.
 234 How sweet the answer T. F. Dunhill 3d.
 235 Do ... Oliver King 3d.

MADE IN ENGLAND

THE WANDERER

PART-SONG

WORDS ANONYMOUS, ADAPTED FROM "WIT AND DROLLERY," 1661

MUSIC BY

EDWARD ELGAR

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato

1st TENOR *mf* *p* *pp rit.* *a tempo*
I wan - der through the wood - lands, Peace to you - day's a - dy - ing; I

2nd TENOR *mf* *p* *pp rit.* *a tempo*
I wan - der through the wood - lands, Peace to you - day's a - dy - ing; I

1st BASS *mf* *p* *pp rit.* *a tempo*
I wan - der through the wood - lands, Peace to you - day's a - dy - ing; I

2nd BASS *mf* *p* *pp rit.* *a tempo*
I wan - der through the wood - lands, Peace to you - day's a - dy - ing; I

(For practice only) **Moderato. ♩ = 132**
mf *p* *pp rit.* *a tempo*

tune a song The trees a - mong, But oft - times comes a cry - ing. *p* *rit.* *dim.* *pp*

tune a song The trees a - mong, But oft - times comes a cry - ing. *p* *rit.* *dim.* *pp*

tune a song, But oft - times comes a cry - ing. *p* *rit.* *dim.* *pp*

tune.. a song The trees a - mong, But oft - times comes a - cry - ing. *p* *rit.* *dim.* *pp*

THE WANDERER

mf sf p pp a tempo mf

I know more than A - pol - lo; For, oft when he lies sleep - ing, I

mf sf p pp a tempo mf

I know more than A - pol - lo; For, oft when he lies sleep - ing, I

mf sf p pp a tempo mf

I know more than A - pol - lo; For, oft when he lies sleep - ing, I

mf sf p pp a tempo mf

I know more than A - pol - lo; For, oft when he lies sleep - ing, I

mf sf p pp a tempo mf

I know more than A - pol - lo; For, oft when he lies sleep - ing, I

f ten. p rit. espress.

see the stars At mor - tal wars, And the round - ed wel - kin weep - ing.

f ten. p rit. espress.

see the stars At mor - tal wars, And the round - ed wel - kin weep - ing.

f ten. p rit. espress.

see the stars At mor - tal wars, And the round - ed wel - kin weep - ing.

f ten. p rit. espress.

see . . the stars At mor - tal wars, And the round - ed wel - kin weep - ing.

f ten. p rit. espress.

THE WANDERER

a tempo
p *mf*
 The morn's my con - stant mis - tress, The love - ly owl my mor - row ; The

a tempo
p *mf*
 The morn's my con - stant mis - tress, The love - ly owl my mor - row ; The

a tempo
p *mf*
 The morn's my con - stant mis - tress, The love - ly owl my mor - row ; The

a tempo
p *mf*
 The morn's my con - stant mis - tress, The love - ly owl my mor - row ; The

a tempo
p *mf*
 The morn's my con - stant mis - tress, The love - ly owl my mor - row ; The

f *dim.* *rit. espress.* *pp*
 flam - ing drake And the night - crow make Me mu - sic, to my sor - row.

f *dim.* *rit. espress.* *pp*
 flam - ing drake And the night - crow make Me mu - sic, to my sor - row.

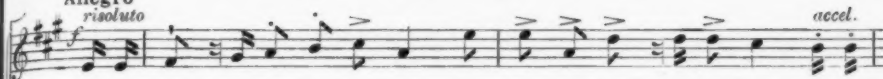
f *dim.* *rit. espress.* *pp*
 flam - ing drake And the night - crow make Me mu - sic, to my sor - row.

f *dim.* *rit. espress.* *pp*
 flam - ing drake And the night - crow make Me mu - sic, to my sor - row.

f *dim.* *rit. espress.* *pp*
 flam - ing drake And the night - crow make Me mu - sic, to my sor - row.

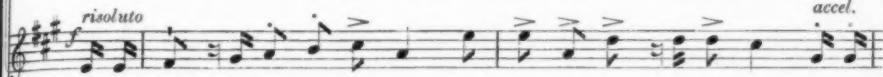
THE WANDERER

Allegro
risoluto



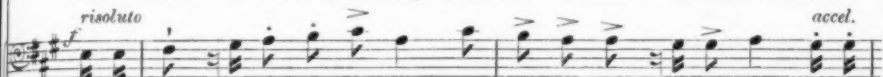
With a heart of fu - rious fan - cies, Where - of I am com-mand-er: With a

risoluto



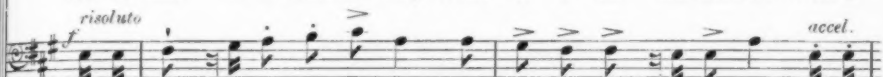
With a heart of fu - rious fan - cies, Where - of I am com-mand-er: With a

risoluto



With a heart of fu - rious fan - cies, Where - of I am com-mand-er: With a

risoluto



With a heart of fu - rious fan - cies, Where - of I am com-mand-er: With a

Allegro. $\text{♩} = 120$



f risoluto

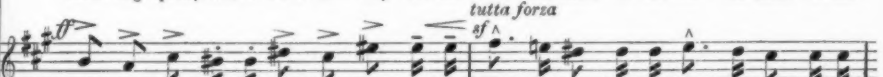


Con fuoco

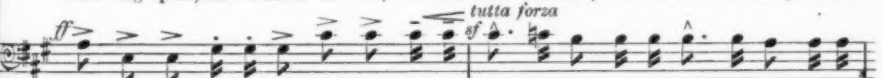
Molto allargando



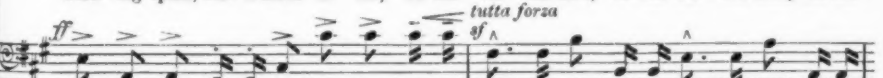
burn - ing spear, And a horse of air, To the wil - der-ness, to the wil - der-ness, to the



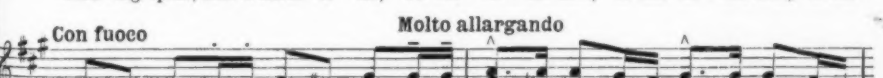
burn - ing spear, And a horse of air, To the wil - der-ness, to the wil - der-ness, to the



burn - ing spear, And a horse of air, To the wil - der-ness, to the wil - der-ness, to the

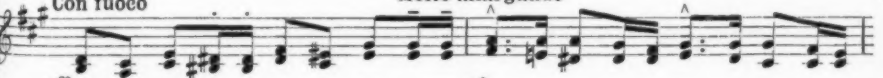


burn - ing spear, And a horse of air, To the wil - der-ness, to the wil - der-ness, to the



Con fuoco

Molto allargando



THE WANDERER

dim. *p rit.*

wil - der-ness I wan - der, to the wil - der-ness I wan - der.

dim. *p rit.*

wil - der-ness I wan - der, to the wil - der-ness I wan - der

dim. *p rit.*

wil - der-ness I wan - der, to the wil - der-ness I wan - der.

dim. *p rit.*

wil - der-ness I wan - der, to the wil - der-ness I wan - der.

pp *ppp* *cres.* *p*

Come prima, poco più lento

With a knight of ghosts and shad - ows, I sum-moned am to tourn - ey : Ten

pp *ppp* *cres.* *p*

With a knight of ghosts and shad - ows, I sum-moned am to tourn - ey : Ten

pp *ppp* *cres.* *p*

With a knight of ghosts and shad - ows, I sum-moned am to tourn - ey : Ten

pp *ppp* *cres.* *p*

With a knight, . . . I sum-moned am to tourn - ey : Ten

Come prima, poco più lento

pp *ppp* *cres.* *p*

THE WANDERER

dim. e rit. *espress. molto largamente* *f* *p*

leagues be-yond The wide world's end; Me-thinks it is no journ - ey, me -

dim. e rit. *espress. molto largamente* *f* *p*

leagues be-yond The wide world's end; Me-thinks it is . . no . . journ - ey, me -

dim. e rit. *espress. molto largamente* *f* *p*

leagues be-yond The wide world's end; Me-thinks it is . . no . . journ - ey, me -

dim. e rit. *espress. molto largamente* *f* *p*

leagues be-yond The wide world's end; Me-thinks it is no journ - ey, me -

a tempo *pp rall.*

- thinks it is no journ - ey, me - thinks it is no journ - ey.

a tempo *pp rall.*

- thinks it is no journ - ey, me - thinks it is no journ - ey.

a tempo *pp rall.*

- thinks it is no journ - ey, me - thinks it is no journ - ey.

a tempo *pp rall.*

- thinks it is no journ - ey, me - thinks it is no journ - ey.

a tempo *pp rall.*

Also published in Novello's Tonic Sol-fa Series, No. 2452.

THE ORPHEUS.

A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

Those marked thus * may be had in Tonic Sol-fa Notation.

- | | | | | | |
|-----|--|-----|---|-----|--|
| No. | | No. | | No. | |
| 395 | How sweet thy modest light | 32 | Let maids be false so wine be true | 42 | Night is cloudless and serene, The |
| | A. S. Burrows 6d. | | G. C. Martin 6d. | | F. Schubert |
| 301 | *Hunt is up, The ... J. Bennet 4d. | 35 | Let me play the fool (Glee) | 472 | *Night march, The R. Schumann |
| 228 | Do. ... J. L. Hutton 2d | | C. Pinsuti 8d. | 239 | Night watchman's call, The F. Abt |
| 200 | Hunter's morning song, The | 417 | Let my voice ring out C. H. Lloyd 3d. | 37 | Night winds that so gently flow, |
| | R. Schumann 6d. | 517 | Let the hills resound B. Richards 6d. | | The ... J. B. Calkin |
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| | H. W. Davies 4d. | 424 | *Linden blossom, The | 120 | Not a spot on earth ... P. Winter |
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| | A. H. Brewer 3d. | 89 | Lord, I pray Thee, set me free | | A. S. Sullivan |
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| 239 | I prithee send me back my heart | 361 | Love for such a cherry lip | 298 | O love, they wrong thee much (Glee) |
| | King Hall 4d. | | John E. West 4d. | | J. Barnby |
| 288 | Do. ... J. V. Roberts 6d. | 375 | Love in my bosom like a bee | 213 | O mistress mine Cruickshank |
| 369 | Do. (Glee) ... J. Stainer 4d. | | F. C. Woods 4d. | 166 | Do. (Glee) E. T. Driffield |
| 76 | I tell thee, boy ... Grassini 6d. | 167 | Love spell, The T. B. Evison 4d. | 66 | O most holy One (O Sanctissima) |
| 27 | I wish to tune my quivering lyre | 484 | Love wakes and weeps | 500 | O my city ... L. de Rillé |
| | (Glee) ... T. F. Walmisley 6d. | | C. H. H. Parry 3d. | 413 | *O my love's like a red, red rose |
| 168 | Do. (Glee) (5 V.) S. S. Wesley 3d. | 60 | *Lovely night F. K. Chwatal 2d. | | A. H. Brewer |
| 561 | *I would I were the glow-worm | 252 | *Lover's counsel, A F. H. Cowen 4d. | 440 | O night ... J. L. Hutton |
| | (Irish Air) ... arr. 4d. | 42 | Love's good-morrow ... S. Reay 3d. | 370 | *O peaceful night ... E. German |
| 203 | If doughty deeds (Glee) G. F. Cobb 6d. | 340 | Love's philosophy A. H. Brewer 6d. | 442 | O stillie nacht ... E. German |
| 387 | If music be the food of love (Glee) | 516 | *Lucifer in starlight (6 V.) | 19 | *O thou whose beams (Ossian) |
| | G. Benson 6d. | | G. Bantock 8d. | | Hymn (Glee) (5 V.) J. Goss |
| 140 | Image of the rose, The | 521 | *Lullaby, A ... J. Brahms 2d. | 133 | O wert thou in the cauld blast |
| | G. Reichardt 3d. | 518 | Do. ... C. Lee Williams 3d. | | F. Kück |
| 309 | *In Absence ... D. Buck 4d. | 374 | *Lullaby of love, A P. E. Fletcher 3d. | 430 | Oh proud and haughty maiden |
| 174 | In dulci jubilo ... H. Hofmann 6d. | 57 | *Lutwiz's wild chase Weber 6d. | | W. Speiser |
| 202 | In full chase ... R. Schumann 6d. | 485 | *Mad dog, The C. H. H. Parry 6d. | 560 | *Oh! the noble Duke of York |
| 298 | In laudem amoris (Glee) | 226 | *Maiden fair, O deign to tell | | (Old English) (humorous) arr. |
| | J. Barnby 4d. | | (Trio) (humorous) Haydn 4d. | 557 | Oh the summer night (Glee) |
| 172 | In springtime H. Hofmann 6d. | 98 | *Maiden, listen ... C. F. Adam 4d. | | W. H. Cummings |
| 405 | In the midst of life P. Cornelius 6d. | 310 | Majestic night ... H. R. Bishop 6d. | 435 | Oath of the forest, The |
| 207 | In the pleasant summer day (Glee) | 493 | *Marching ... J. Brahms 3d. | | L. de Rillé |
| | W. Beale 6d. | 320 | *Marching along ... G. Bantock 4d. | 393 | *Oath, The ... H. Goss |
| 443 | In this hour of softened splendour | 103 | Mariner's return, The (7 V.) | 230 | October song ... J. F. Bridge |
| | (A. T. B. N.) C. Pinsuti 3d. | | Hoesler 6d. | 236 | Old to the terrestrial globe |
| 420 | *Do. (T. T. B. N.) 3d. | 79 | Mariner's song, The M. Haydn 3d. | | (humorous) ... J. F. Bridge |
| 532 | Inn of life, The ... M. Delmas 6d. | 412 | Marriage of the frog and the | 50 | O'er moor and mountain L. Spohr |
| 63 | Integer vitæ ... F. Fleming 3d. | | mouse, The (humorous) | 254 | Of a' the airts ... G. J. Bennet |
| 72 | Invitation to the dance Pohlenz 3d. | | A. H. Brewer 6d. | 87 | Of when eve has rest bestowed |
| 537 | Invocation ... E. Paladilhe 4d. | 52 | Married and single H. Werner 3d. | | L. de Rillé |
| 35 | *It is the hour ... H. Leslie 3d. | 549 | Marseillaise, The ... arr. 3d. | 272 | Old affection ... L. Spohr |
| 421 | It is the miller's daughter | 547 | May-Day ... R. B. Lott 6d. | 129 | Old Bacchus ... C. F. Ackm |
| | F. A. J. Hervey 4d. | 68 | Do. ... R. Müller 2d. | 490 | *Old hunter, The ... J. Brahms |
| 256 | It was a lover and his lass | 244 | May Morning ... T. Distin 3d. | 382 | *Old soldier's dream, The (5 V.) |
| | Ch. Wood 4d. | 483 | *Men of Harlech arr. J. Tilliard 3d. | | P. Cornelius |
| 587 | *Do. ... T. F. Dunhill 4d. | 43 | Merrily rolls the mill stream on | 70 | On fragrant myrtles J. G. Müller |
| 334 | It was an English lady bright | | S. Reay 6d. | 494 | On guard ... J. Brahms |
| | Ch. Wood 6d. | 428 | Merry frogs, The W. Speiser 4d. | 151 | On the march ... V. E. Becke |
| 365 | *It's oh! to be a wild wind | 144 | Merry May, The ... F. Abt 4d. | 282 | One by one ... M. Wurs |
| | E. Elgar 3d. | 317 | Midnight ... E. Sachs 4d. | 192 | One little star in Heaven J. B. Calkin |
| 283 | Ivy, The (5 V.) C. Lee Williams 4d. | 246 | Midnight and noon H. Clarke 3d. | 444 | *Only a pin (humorous) Brewer |
| 344 | Jack Horner (humorous) (Glee) | 431 | Midnight guard, The | | 5 onward roaming, never weary |
| | T. Distin 6d. | | A. E. M. Grétry 3d. | | J. G. Müller |
| 378 | *Jesu, our only hope of heaven | 193 | Mighty king is wine, A J. Raff 3d. | 569 | Orb of Helios Mendelssohn |
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| 448 | Jolly ploughboy, The (arr.) ... 3d. | 468 | Minnesingers, The R. Schumann | 496 | Out of the deep ... L. de Rillé |
| 462 | *Joy to the victors A. Sullivan 3d. | 270 | Minstrel's life, The L. Spohr 3d. | 100 | Parting (Must I then) F. Otto |
| 415 | *Keys of heaven, The | 271 | *Minstrel's voyage, The ... 4d. | 65 | Do. (O why should) |
| | arr. H. E. Button 6d. | 294 | Moon looks down, The | | 323 Partings ... arr. Mendelssohn |
| 81 | King Joy ... H. Werner 4d. | | C. H. Döring 3d. | 467 | Passing-bell, The P. Cornelius |
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| 260 | Know ye the land ... L. Spohr 4d. | 339 | Morgenlied ... C. W. Peare 4d. | 181 | *Patriot, The ... C. H. Lloyd |
| 216 | Ladies, The ... A. C. Mackenzie 3d. | 476 | Murmur not when roses fade | 409 | *Patriot's vow, The P. Cornelius |
| 78 | Do. ... Reichardt 6d. | | R. Schumann 3d. | 30 | Peace (A Fable) (humorous) (Glee) |
| 466 | *Laird o' Cockpen, The | 311 | *Music all powerful (Glee) | | J. F. Bridge |
| | G. Bantock 6d. | | T. F. Walmisley 3d. | 223 | Do. (5 V.) C. Lee Williams |
| 500 | Lament, A arr. H. E. Button 3d. | 100 | *Must I then part from thee | 96 | Peace of mind ... Steinacker |
| 510 | *Land o' the leal, The ... 3d. | 347 | My dearie ... M. B. Foster 3d. | 467 | *Peaceful lake, The R. Schumann |
| 543 | Land of little people, The | 437 | My heart is sair arr. H. E. Button 3d. | 399 | *Phantom host, The F. Hegar |
| | E. W. Naylor 4d. | 427 | *My heart's dearest W. Speiser 3d. | 454 | *Pibroch of Donuil Dhu |
| 527 | Lass of Richmond Hill, The | 39 | My lady is so wondrous fair | | arr. G. Bantock |
| | A. H. Brewer 4d. | | J. B. Calkin 3d. | 36 | Do. ... H. Leslie |
| 222 | Last day of May, The B. Molique 4d. | 313 | My true love hath my heart | 406 | *Pilgrim's song, The |
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| | arr. T. Distin 3d. | 326 | *Need I say how much I love | 452 | *Piper o' Dundee, The (arr.) ... |
| 178 | Laughing ... F. Abt 2d. | | thee ... J. Robinson 3d. | 93 | Pleasing pain ... L. de Rillé |
| 703 | Leaves to one another say, The | | | 393 | *Prayer to Isis, A ... L. de Rillé |
| | C. H. Döring 4d. | | | 180 | *Queen and huntress B. Tours |

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DIFFIC

MANUAL

PEDAL

PEDAL

MANUAL

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MANUAL

PEDAL

Var. 8

$\text{♩} = 72$



MANUAL

THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

PRELUDE and FUGUE in C minor

PRELUDE

Adagio maestoso

Healey Willan

MANUAL

ff G! etc.

FUGUE

Andante ma ben marcato

(G! Diapasons 8 to Full Sw. without Mixtures or 16)

PEDAL

f G! to Ped. etc.

2nd Subject

Sw. (Full)

MANUAL

etc.

The 2 Fugue subjects are afterwards combined. (Time of performance about 10 minutes)

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Recital Series, Edited by Lemare, N^o 36. Price 3/-

DIFFICULT

AIR WITH VARIATIONS and FINALE FUGATO

AIR

Andante quasi Allegretto ma Moderato ♩ = 80

Henry Smart

MANUAL

Ch. 8 ft etc.

Soft 16 ft coupled to Manual

Var. 8

♩ = 72 Gt Org Harmonic Flute 8 ft

Ch. Clarinet etc.

simile

16 ft coupled to Sw. with 8 ft Reed

FINALE FUGATO

Allegro moderato ♩ = 68

MANUAL

mf G! etc.

The Fugue subject and Air are afterwards combined. (Time of performance about 19 minutes)

Original Compositions for the Organ by Henry Smart N^o 10. Price 4/6

To my sister D. F. S.

MODERATELY DIFFICULT

CARILLON in A flat

J. A. Sowerbutts

Andante moderato

MANUAL *p* Ch [D. F. S.] *rall.* - - - *a tempo* etc.

PEDAL *(8, 4 & 2 ft)* Sw. to Ped. (Bourdon 16 ft) *simile*

Sw. (soft 8 & 4 ft)

Episode

Pochettino più mosso

Ch. 8 & 4 ft Flute

p

Sw. soft 8 ft

etc.

(Time of performance about 6 minutes)

Copyright, 1919, by Novello & Company, Limited

Original Compositions for the Organ (New Series) N^o 59. Price 2/3

MODERATELY DIFFICULT

TOCCATA

Originally composed for the Pedal-Piano or Organ

Allegro non troppo

A. P. F. Böely

(Edited by John E. West)

MANUAL *L. H.* *f* G[♯] 8 & 4 ft (Full Sw. coupled) *L. H.* etc.

PEDAL Ped. all 8 & 16 ft Flue stops, G[♯] coupled

2nd Extract

cresc. - - - *poco* - - - *a* - - - *poco*

add G[♯] 4 ft (Full Sw.)

etc.

(Time of performance about 3 minutes)

Original Compositions for the Organ (New Series) N^o 70. Price 2/3

MODERATELY EASY

MINUET NUPTIALE

In tempo di Minuetto ♩ = 100

Edwin H. Lemare

MANUAL

p Sw.

PEDAL

p

etc.

2nd Extract

(Ch.)

(add Celesta or Carillon)*

pp

dim.

p Sw.

etc.

(* or add soft 2 ft)

(Time of performance from 2 to 3 minutes)

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Lemare Original Compositions N° 36. Price 2/3

MODERATELY EASY

Dem Andenken Josef Rheinbergers.

PASSACAGLIA*

THEME

Andante con moto (♩ = 92)

John E. West

PEDAL

f 16 & 8 ft with Sw. to Ped.

etc.

Var. 8

Majestically

MANUAL

ff G♯ (Sw. coupled)

PEDAL

ff G♯ to Ped.

etc.

Var. 12

With animation

ff G♯ (Sw coupled)

etc.

(Time of performance about 5 minutes)

A piece in triple measure, constructed upon a Ground Bass. The term was originally applied to a somewhat stately Dance of Spanish origin.

Copyright, 1899, by Novello & Company, Limited
Six Short Pieces by John E. West. Price 4/-

EASY

SIX SHORT PIECES

Nº 1, Prelude

Andantino ♩ = 68

Josef Rheinberger

MANUAL

p dolce

PEDAL

(Time of performance about 3 minutes)

Copyright, 1898, by Novello & Company, Limited

EASY

SIX SHORT PIECES

Nº 3, Epilogue

Con moto ♩ = 96

Josef Rheinberger

MANUAL

f legatissimo

PEDAL

(Time of performance from 2 to 3 minutes)

Copyright, 1898, by Novello & Company, Limited

Original Compositions for the Organ Nº 262. Price (3 pieces) 2/3

Ascension Hymn

(ASCENDIT DEUS)

WORDS BY ARTHUR RUSSELL

(1806—1874)

MUSIC BY

JOHANN SCHICHT

(1753—1823)

FREELY ARRANGED FOR VOICES AND ORGAN BY HENRY G. LEY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento *Maestoso*

The Lord as - cend - eth

Lento *Maestoso*

f Gl. *f Gl.*

Ped.

up on .. high, The Lord hath tri - umphed glo - rious - ly, In power and might ex -

cel - ling; The grave and hell are cap - tive led, Lo! He re - turns, our

ASCENSION HYMN

Boys only

glo - rious Head, To His e - ter - nal dwell - ing. The

mf Ch (Sw. coupd.)

Heavens with joy re - ceive their Lord, By saints, by an - gel hosts a - dored: Oh

cres.

day of ex - ult - a - tion! O earth, a - dore thy glo - rious King, His

mf

ri - sing. His as - cen - sion sing, With grate - ful ad - or - a - tion. Our

f *ff* *f*

TENORS & BASS

Boys only

The

Boys

p Sec.

 $\vdash \text{Oh}$ *f* Gl.

Ped.

ing, His

It

 \mathcal{F}

(2)

ASCENSION HYMN

poco rit.

Him who ev - er liv - - eth.

poco rit.

a tempo

poco rit. *f Gl.*

ff marcato

A - - - men.

ff marcato

ff

Doppio.

No. 577.

THE ORPHEUS.
(NEW SERIES.)

Price (3d.).

THE TIDE RISES, THE TIDE FALLS

PART-SONG (ARRANGED FOR MEN'S VOICES)

WORDS BY LONGFELLOW

MUSIC BY

ADAM CARSE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante sostenuto.

1st TENOR. *pp* The tide ri - ses, the tide falls, The

2nd TENOR. *pp* The tide ri - ses, the tide . . falls, The

1st BASS. *pp* The tide ri - ses, the tide falls, The

2nd BASS. *pp* The tide . . ri - ses, the tide falls, The

Andante sostenuto. ♩ = 69.

ACCOMP. (ad lib.) *pp*

twi - light dark - ens, the cur - lew calls; . . A - long the sea - sands

twi - light dark - ens, the cur - lew calls; . . A - long the sea - sands

twi - light dark - ens, the cur - lew calls; . . A - long the sea - sands

twi - light dark - ens, the cur - lew calls; . . A - long the sea - sands

p

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Originally published for S.A.T.B. in THE MUSICAL TIMES, No. 916; and in NOVELLO'S TONIC SOL-FA SERIES, No. 2342.

THE TIDE RISES, THE TIDE FALLS.

damp and brown, The trav - 'ler has - tens to - ward the town, And the
damp and brown, The trav - 'ler has - tens to - ward the town, And the
damp and brown, The trav - 'ler has - tens to - ward the town, And the
damp and brown, The trav - 'ler has - tens to - ward the town, And the

poco rit. tide ri - ses, the tide falls. *a tempo.* Dark - ness set - tles on
poco rit. tide ri - ses, the tide falls. *a tempo.* Dark - ness set - tles on ..
poco rit. tide ri - ses, the tide falls. *a tempo.* Dark - ness set - tles on
poco rit. tide .. ri - ses, the tide falls. *a tempo.* Dark - ness set - tles on

cres. roofs and walls, But the sea in the dark - ness calls and calls; *p* The
cres. roofs and walls, But the sea in the dark - ness calls and calls; *p* The
cres. roofs and walls, But the sea in the dark - ness calls and calls; *p* The
cres. roofs and walls, But the sea in the dark - ness calls and calls; *p* The

THE TIDE RISES, THE TIDE FALLS.

dim.

lit - tle waves, with their soft white hands, Ef - face the foot-prints in the sands,

lit - tle waves, with their soft white hands, Ef - face the foot-prints in the sands,

lit - tle waves, with their soft white hands, Ef - face the foot-prints in the sands,

lit - tle waves, with their soft white hands, Ef - face the foot-prints in the sands,

dim.

pp And the tide ri - ses, the tide falls. . . The *poco rit.* *a tempo.*

pp And the tide ri - ses, the tide . . falls. . . The *poco rit.* *a tempo.*

pp And the tide ri - ses, the tide falls. . . The *poco rit.* *a tempo.*

pp And the tide . . ri - ses, the tide falls. . . The *poco rit.* *a tempo.*

pp *poco rit.* *f*

morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-ler calls; .

morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-ler calls; .

morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-ler calls; .

morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-ler calls; .

THE TIDE RISES, THE TIDE FALLS.

p

The day re - turns, but nev - er more Re - turns the trav - 'ler

p

The day re - turns, but nev - er more Re - turns the trav - 'ler

p

The day re - turns, but nev - er more Re - turns the trav - 'ler

p

The day re - turns, but nev - er more Re - turns the trav - 'ler

pp sotto voce. *poco rall.*

to the shore, And the tide ri - ses, the tide falls. .

pp sotto voce. *poco rall.*

to the shore, And the tide ri - ses, the tide . . falls . .

pp sotto voce. *poco rall.*

to the shore, And the tide ri - ses, the tide falls. .

pp sotto voce. *poco rall.*

to the shore, And the tide . . ri - ses, the tide falls. .

pp *poco rall.*



XUM

DIFFIC

MANUAL

PEDAL

2nd E



MANUAL
L. H.

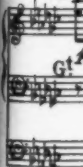
DIFFIC

MANUAL

PEDAL

Episod
Men

Ch.



THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

FANTASIA and FUGUE

FANTASIA

C. Hubert H. Parry

Maestoso $\text{♩} = 84$

MANUAL

PEDAL

Handwritten musical notation for the Fantasia. The score is for Manual and Pedal. The Manual part is in G major, 4/4 time, with a tempo of Maestoso (♩ = 84). It features a variety of organ registrations including Gt, Sw, coupled, and cresc. The Pedal part is in G major, 4/4 time, with a tempo of Maestoso (♩ = 84). The score includes dynamic markings such as f, cresc., and ff, and ends with etc.

2nd Extract

tranquillo

Handwritten musical notation for the 2nd Extract. The score is for Manual and Pedal. The Manual part is in G major, 4/4 time, with a tempo of tranquillo. It features a variety of organ registrations including p Sw, f Gt, and p Sw. The Pedal part is in G major, 4/4 time, with a tempo of tranquillo. The score includes dynamic markings such as p, f, and cresc., and ends with etc.

FUGUE

Lento

Allegro $\text{♩} = 80$

MANUAL

L. H.

f Gt, Sw, coupled mf

(Time of performance about 11 minutes)

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Original Compositions for the Organ (New Series) No 22. Price 3/6

DIFFICULT

ELEGIAC ROMANCE

In tempo moderato $\text{♩} = 84$

Gt, Solo & Sw, coupled

John Ireland

MANUAL

PEDAL

Handwritten musical notation for the Elegiac Romance. The score is for Manual and Pedal. The Manual part is in G major, 4/4 time, with a tempo of In tempo moderato (♩ = 84). It features a variety of organ registrations including mp Sw, and Gt, Solo & Sw, coupled. The Pedal part is in G major, 4/4 time, with a tempo of In tempo moderato (♩ = 84). The score includes dynamic markings such as mp, and ends with etc.

Episode

Soft 16 f! (Sw, coupled)

Meno mosso $\text{♩} = 76$

Handwritten musical notation for the Episode. The score is for Manual and Pedal. The Manual part is in G major, 4/4 time, with a tempo of Meno mosso (♩ = 76). It features a variety of organ registrations including Ch, Gt, and Open Sw. The Pedal part is in G major, 4/4 time, with a tempo of Meno mosso (♩ = 76). The score includes dynamic markings such as Ch, Gt, and Open Sw, and ends with etc.

(Time of performance about 8 minutes)

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Recital Series, Edited by Lemare, No 28. Price 3/-

MODERATELY DIFFICULT

LARGHETTO with VARIATIONS in F sharp minor

S. S. Wesley

MANUAL $\text{♩} = 76$ Sw. Reed Solo

PEDAL Dulciana Ch. or G! Org. Ped. soft 16 f! Ch. to Ped. Ped.

Variation

G! Claribella or Stop^d Diap.

Sw Diapⁿ & Princ

Ped. (Time of performance about 6 minutes)

Original Compositions for the Organ by S. S. Wesley, N^o 2. Price 2/6

MODERATELY DIFFICULT

POSTLUDE

W. G. Alcock

Allegro con brio

MANUAL ff G! Sw. coupled

PEDAL ff

2nd Subject

Sw. rall. Sw.

G! to Ped. in (Time of performance about 5 minutes)

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Original Compositions for the Organ N^o 415. Price 2/6

MODERATELY EASY

MEDITATION

Andante solenne ♩ = 72

John E. West

MANUAL

Sw. *f* Diap⁸

ten.

etc.

PEDAL

p legato

Soft 8 ft. & Violone (or Open Diap. Wood) 16 ft.

Episode

Poco animato ♩ = 112

mf G⁴ legato

etc.

mf

(Time of performance about 4 minutes)

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Original Compositions for the Organ N^o 381. Price 1/6

MODERATELY EASY

VOLUNTARY in C

Largo ♩ = 58
legato

D^r Maurice Greene

MANUAL

mf G⁴

cresc. poco a poco

etc.

PEDAL

mf

2nd Movement

Allegro ♩ = 72

f G⁴

etc.

f stacc.

(Time of performance about 5 minutes)

Old English Organ Music, Edited by John E. West, N^o 6. Price 2/3

EASY

SEVEN PIECES, Op. 77

Nº 3.

Berceuse

Andantino tranquillo (♩ = 68)

Alexandre Guilmant

MANUAL

pp Sw. Vox Angelica

PEDAL

pp Bourdon 16 f^t, Sw. to Ped.

(Time of performance about 3 minutes)

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EASY

Nº 4.

Minuetto

Alexandre Guilmant

Allegro (♩ = 165)

MANUAL

ff G^t Full

PEDAL

ff

TRIO

Slightly slower

(Time of performance about 4 minutes)

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Seven Pieces for the Organ. Price 5/6 the Set

The Music

No. 130

N

For S.A.T.

Absence
Do.
Do.
Adieu love
Adieu, my
Adieu, sw

Do.
Adieu to th
Advice to
After ma
After the l
Ah, my de
Ah! what
Ah! woe
Arlsey Bea
Airs of Su
All among
All for m
All is not
in snow
All is stil
All Souls'
All ye woo

Do.
Do.
Allan W
Allen-a-D
Do.
Already an
Alton Lock

Do.
Do.
Allan W
Allen-a-D
Do.
Already an
Alton Lock

Amari
American
Amintor's
An address

An Autum
Anemigra
An Empli
An end wil
An old So

And then
Angelic h

Angel's cal
Angel's g
Angelus
Anglers,
Angler's T

Annie La
Annie Lee
April show
Do.
Arethusa,
Arise, swe
Arise, the s
Around the

Arranmor

Arrow and
As Amore
As I saw f
As it fell u
As the ript

As the wat
As through
As torren
As when
strength
Ash Grov
At Andern
At first the

At her fair
Do.
At parting
At the co

Auburn
Auld Lan
Autolycus'
Do.
Autumn
Do.
Autumn fie
Autumn is

Feb 1904

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated.

Those marked thus * may be had in Tonic Sol-fa Notation.

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 2 Do. ... 3d.
 3 Adieu love, adieu G. A. Macfarren 3d.
 4 Adieu, my native shore Pearsall 3d.
 5 Adieu, sweet Amaryllis
 J. W. G. Hathaway 3d.
 6 Do. ... C. Macpherson 4d.
 7 Advice to lovers ... P. W. Pilcher 3d.
 8 After many a dusty mile E. Elgar 4d.
 9 After the battle arr. T. R. G. Jozé 3d.
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 in snow (5 V.) W. J. Westbrook 4d.
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 murmur hear ... E. Franz 3d.
 194 Come, heavy sleep J. Dowland 3d.
 195 Come if you dare ... Purcell 6d.
 196 Come, lasses and lads
 arr. J. C. Bridge 4d.
 197 Come let me take thee J. Pulein 3d.
 198 Come let us be merry Pearsall 2d.
 199 Come live with me W. S. Bennett 4d.
 200 Do. ... J. L. Hatton 2d.
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 A. Jensen 4d.
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 A. Rowley 4d.
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 arr. A. Adam 3d.
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WINDS GENTLY WHISPER

GLEE, ARRANGED FOR FOUR VOICES *

THE MUSIC COMPOSED BY

JOHN WHITTAKER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Original Key, F.
Largo.

SOPRANO.
Winds gen - tly whis - per while she sleeps, while she sleeps, And fan her

ALTO.
Winds gen - tly whis - per while she sleeps, while she sleeps, And fan . .

TENOR.
Winds gen - tly whis - per while she sleeps, while she sleeps, And fan . .

BASS.
Winds gen - tly whis - per while she sleeps, while she sleeps, And fan . .

(For practice only.)

with thy cool - ing, cool - ing wings; Whilst she her crys - tal treasure

. . . her with thy cool - ing wings; Whilst she her crys - tal trea - sure

. . . her with thy cool - ing, cool - ing wings; Whilst she her crys - tal trea - sure

. . . her with thy cool - ing, cool - ing wings; Whilst she her crys - tal trea - sure

* Originally composed as a Trio in THE MUSICAL TIMES, No. 62, price 2d. ; and in Novello's Tonic Sol-fa Series, No. 497.

WINDS GENTLY WHISPER.

poco cres.

weeps, From pure, from pure and yet un-rivall'd springs, and yet un - ri - vall'd springs.

poco cres.

weeps, From pure and yet un - rivall'd springs, and yet un - ri - vall'd springs.

poco cres.

weeps, From pure and yet un - ri - vall'd, yet un - ri - vall'd springs.

poco cres.

weeps, From pure, from pure and yet un - ri - vall'd springs.

poco cres.

Glide o - ver beauty's flow'r her face, To kiss her lip, to kiss her

Glide o - ver beauty's flow'r her face, To kiss her lip, to kiss her

Glide o - ver beauty's flow'r . . . her face, To kiss her

Glide o - ver, glide o - ver beau - ty's flow'r her face, To kiss her

lip and cheek be bold, But with a . . calm and stealing pace, . . . and stealing

lip and cheek be bold, But with a . . calm and stealing pace, and stealing pace, a

lip and cheek be bold, But with a calm and steal-ing pace, and stealing pace, a

lip and cheek be bold. But with a calm and stealing pace, a calm . . .

WINDS GENTLY WHISPER.

pace, a calm, a . . calm and steal - ing pace. Neither too rude,
 calm and stealing pace, a . . calm and steal - ing pace, Neither too rude, . .
 calm and stealing pace, a calm and steal - ing pace, Neither too rude, . .
 . and stealing pace, a calm and steal - ing pace, Neither too rude,

neither too rude, nor yet too cold. cold, nor yet too cold.
 neither too rude, too rude, nor yet too cold. cold, nor yet too cold.
 neither too rude, too rude, nor yet too cold. cold, nor yet too cold.
 neither too rude, too rude, nor yet too cold. cold, nor yet too cold.

Cheerful. (Allegro moderato.)
 Play, play in the ring - lets, the ring - lets of . . her hair, . . With such . . a
 Play in the ring - lets, the ring - lets of . . her hair, . . With such a
 Play, play in the ring - lets, the ring - lets of . . her hair, . . With such a
 Play in the ring - lets, the ring - lets of her hair, . . With such a
Cheerful. (Allegro moderato.)

WINDS GENTLY WHISPER.

gale, a gale as wings soft love, . . And with so sweet, . . so

sweet, so rich an air, . . an air, . . As breathes from the A-ra-bian

grove; A breath, as hush'd, As hush'd as lov-er's sigh, lov-er's

pp

WINDS GENTLY WHISPER.

sigh, lov - er's sigh, Or that un - folds the morning's door, or that un - folds the morning's door.

sigh, lov - er's sigh, Or that un - folds the morning's door, or that un - folds the morning's door.

sigh, lov - er's sigh, Or that un - folds the morning's door, or that un - folds the morning's door.

sigh, lov - er's sigh, Or that un - folds the morning's door, or that un - folds the morning's door.

pp Sweet, sweet as the winds, the winds that gen - tly fly, . . . To sweep . . . the *cres.*

pp Sweet as the winds, the . . . winds that gen - tly fly, . . . To sweep . . . the *cres.*

pp Sweet as the winds, the winds that gen - tly fly, . . . To sweep the *cres.*

pp Sweet as the winds, the winds that gen - tly fly, . . . *cres.*

spring's, . . . the spring's en - am - ell'd floor, . . . Sweet, . . . sweet, *pp*

spring's, . . . the spring's en - am - ell'd floor, . . . As the winds that gen - tly fly, *pp*

spring's, . . . the spring's en - am - ell'd floor, . . . Sweet, . . . *pp*

To sweep the spring's en - am - ell'd floor, . . . As the winds that gen - tly fly, *pp*

WINDS GENTLY WHISPER.

(cres.) *f*

sweet . . . as the winds that gen - tly fly, To sweep the spring's en-am-ell'd

(cres.) *f*

as the winds that gen-tly fly, as the winds that gen - tly fly, To sweep the spring's en-am-ell'd

(cres.) *f*

sweet, sweet . . . as the winds that gen - tly fly, To sweep the spring's en-am-ell'd

(cres.) *f*

as the winds that gen-tly fly, as the winds that gen - tly fly, To sweep the spring's en-am-ell'd

rit.

floor, . . As the winds that gen - tly fly, To sweep the spring's en - am - ell'd floor.

rit.

floor, . . As the winds that gen - tly fly, To sweep the spring's en - am - ell'd floor.

rit.

floor, . . As the winds that gen - tly fly, To sweep the spring's en - am - ell'd floor.

rit.

floor, . . As the winds that gen - tly fly, To sweep the spring's en - am - ell'd floor.

rit.

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated.

Those marked thus * may be had in Tonic Sol-fa Notation.

No.			
1061	Let the bells ring...	Hathaway	6d.
845	Let the hills resound B. Richards	3d.	
303	*Let us all go maying	Pearshall	3d.
234	*Letter, The (A.T.T.B.)	J. L. Hatton	4d.
1106	Libera me, Domine	Kalliwooda	2d.
867	*Liberty ...	E. Fanning	8d.
736	Lie down, poor heart (5 V.)	F. C. Woods	4d.
1258	*Lie still, my little one	C. Harris	4d.
238	Lifeboat, The (A.T.T.B.)	Hatton	4d.
1352	Do ...	W. W. Pearson	6d.
164	Light of life, The	J. Lemmens	4d.
641	Light of love, The	A. W. Batson	3d.
319	*Light of my soul (6 V.)	Pearshall	4d.
705	Like desert woods	C. V. Stanford	3d.
909	Lilian ...	John Poulton	3d.
408	Lilies white, crimson roses (5 V.)	L. Marceniz	4d.
304	List! lady, be not coy (6 V.)	Pearshall	4d.
616	Little bird, The	E. A. Sydenham	4d.
854	Little Jack Horner C. E. Horsley	6d.	
1284	*Little Sandman, The	arr. John E. West	4d.
364	Lo! the peaceful shades	Hatton	4d.
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1388	*London Town ...	E. German	6d.
857	*Londonderry Air, The	arr. T. R. G. José	3d.
1188	Lonely hunter, The	Schumann	2d.
894	*Long day closes, The	A. Sullivan	3d.
610	Longing ...	H. Goetz	3d.
1289	Do ...	H. Keeton	3d.
508	Looking for Spring	C. H. Lloyd	4d.
1106	Lord, I pray thee, set me free	Kalliwooda	2d.
315	Lord Ullin's daughter	Pearshall	3d.
466	*Do ...	O. Prescott	6d.
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915	*Love and beauty	W. H. Bell	6d.
250	Love and nirth ...	H. Smart	6d.
1009	*Love and youth (6 V.)	Cornelius	6d.
707	*Love in my bosom C.V. Stanford	4d.	
264	Love is a sickness	W. Macfarren	4d.
772	*Do ...	C. H. H. Parry	3d.
1248	*Do (6 V.)	P. Pitt	4d.
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637	Love me little, love me long	King Hall	6d.
210	Do ...	J. L. Hatton	4d.
420	Do ...	L. Wilson	4d.
840	*Love symphony, A	J. A. Clegg	4d.
1284	Love, the harlequin	Wareing	4d.
632	Love wakes and weeps	W. N. Johnson	3d.
562	Lovely Adelaide, The	Volskied	3d.
1079	*Lovely night ...	F. X. Chwatal	4d.
279	Lover's parting	W. Macfarren	4d.
1099	*Lover's wraith, The	arr. J. Brahms	4d.
631	Love's adieu ...	A. W. Batson	3d.
264	Love's beigh ho	W. Macfarren	3d.
634	Love's inconstancy	A. W. Batson	3d.
423	Love's question and reply	J. B. Grant	3d.
1300	*Love's tempest ...	E. Elgar	8d.
742	Loyal lover, The (5 V.)	J. Blumenthal	4d.
975	*Lullaby ...	A. R. Mote	4d.
1283	*Lullaby, A	G. Bantock	4d.
1215	*Do ...	J. Brahms	2d.
1258	*Do ...	C. Harris	4d.
477	Do ...	Oliver King	4d.
1175	*Do ...	H. Leslie	6d.
1077	Do ...	R. B. Lott	4d.
539	Do ...	J. Mählige	4d.
881	Lullaby of life ...	H. Leslie	6d.
105	*Luna ...	J. Barnby	2d.
231	Lye, The (A.T.T.B.)	J. L. Hatton	4d.
332	Madeleine ...	J. L. Roedel	2d.
699	Magdalen at Michael's gate	E. M. Boyce	3d.
10	Magdalen College song, A	Monk	3d.
595	*Maiden fair, O deign to tell (humorous) arr. Haydn	4d.	
664	*March like the victors R. Rogers	4d.	
1284	*March of the Cameron men (air by M. M. Campbell) arr. G. Bantock	4d.	
780	Mark when she smiles	C. H. Lloyd	3d.

No.			
1012	*Marriage of the frog and the mouse, The (humorous)	A. H. Brewer	4d.
1244	*Marseillaise Hymn, The ...	3d.	
961	*Mary and the boatman J. Brahms	3d.	
965	*Mary Magdalene	J. Brahms	3d.
732	Mary Morison ...	G. H. Ely	4d.
962	*Mary's wandering	J. Brahms	3d.
905	Matin song ...	W. H. Bell	3d.
491	May Day J. Raff	3d.
338	May song ...	R. Franz	2d.
1108	Men of Harlech	arr. R. Boughton	4d.
617	Merrily fly the hours	Sydenham	4d.
813	Merry bells of Yule, The	Naylor	6d.
710	Merry month, The	T. Rogers	6d.
1100	Merry-time of Maying, The	arr. J. Brahms	4d.
895	*Message bringers, The	Warner	4d.
805	Messengers of Spring Rheinberger	4d.	
1198	Midnight by the sea A.C. Mackenzie	4d.	
318	Mibi est propositum	Pearshall	3d.
620	Milkmaids, The	E. A. Sydenham	4d.
392	*Miller, The	G. A. Macfarren	3d.
495	*Miller's Wooing, The	E. Fanning	8d.
1111	Milton! thou should'st be living at this hour ...	G. Bullivant	6d.
1322	*Mine eyes have seen the glory	W. Steff	4d.
1196	Minstrel, The	R. Schumann	2d.
370	*Moon shone calmly, The	J. L. Hatton	4d.
173	Moon, The ...	H. Smart	4d.
505	Moorland witch, The	E. Hecht	4d.
998	*Mopsa ...	C. Lee Williams	4d.
270	*More life ...	W. Macfarren	3d.
1004	Morning ...	G. M. Palmer	4d.
243	Do ...	H. Smart	4d.
349	Morning greeting ...	F. Hensel	4d.
1101	*Morning song	arr. J. Brahms	4d.
268	Do ...	W. Macfarren	4d.
339	Morning walk, A ...	R. Franz	3d.
1035	*Mother's lamentation, The	arr. T. F. Dunhill	3d.
1204	Music ...	C. Lee Williams	6d.
534	Music when soft voices die (6 V.)	T. F. Walmisley	3d.
766	*Do ...	A. King	6d.
854	*Musical joke, A ...	C. H. H. Parry	3d.
1247	*My bonnie lass she smileth	E. German	4d.
885(*)	*My Country, 'tis of thee	arr. 12 cents.	
1322	*Do ...	John E. West	3d.
1287	*My dear mistress has a heart	John E. West	3d.
1136	*My delight and thy delight Parry	4d.	
1038	My heart is sair	H. E. Button	4d.
1415	*My lady fell a-sighing W. Reed	4d.	
100	My lady is so wondrous fair	J. B. Calkin	2d.
1218	My love and I ...	A. Jensen	3d.
465	My love beyond the seal	F. H. Simms	4d.
585	*My love dwelt in a northern land	E. Elgar	4d.
84	*My love is fair (5 V.)	H. Leslie	2d.
75	*My soul to God, my heart to thee	H. Leslie	4d.
1197	*My soul would drink those echoes (8 V.) ...	A. C. Mackenzie	6d.
1019	*My sweet sweetening H. F. Simson	3d.	
139	*My true love hath my heart	H. Smart	3d.
1067	Naiades, The	arr. J. Brahms	4d.
378	*Night ...	Ch. Gounod	4d.
1013	Night her shade is bringing, The	Otto Goldschmidt	3d.
359	Night is calm and cloudless, The	J. L. Hatton	4d.
92	*Night, lovely night	F. Berger	4d.
281	Night, sable goddess W. Macfarren	4d.	
1158	Night softly falling	G. Lewin	4d.
344	*Night song ...	F. Abt	2d.
39	Night song, A ...	J. Benedict	4d.
926	*Night whispers (6 V.)	Moellendorff	4d.
98	Night winds that so gently flow	J. B. Calkin	2d.
1155	Nightingale in moonlit glade, The	H. Sitt	3d.
688	Nightingale, The	J. Rheinberger	3d.
400	No longer mourn for me C. Holland	3d.	
332	No! No! Nigella (8 V.)	Pearshall	3d.
1223	*Nocturne, A ...	F. H. Cowen	4d.
528	Norse Queen's gift, The	W. Hay	4d.
1183	North or South	R. Schumann	4d.

No.			
1093	Northman's song, The	F. Kücken	3d.
365	Not for me the lark is singing	J. L. Hatton	3d.
533	Notte che attriste i miei	M. Coma	3d.
95	Now ...	F. Berger	3d.
417	*Now be on love	G. A. Macfarren	3d.
1072	*Now is my Chloris	F. Ide	3d.
904	Now is the month of maying	G. Hols	3d.
259	Now May is here ...	H. Smart	3d.
398	*Now the bright morning star	H. Leslie	3d.
1402	*Do ...	E. Boyce	3d.
401	Do ...	H. H. Pierson	3d.
1045	Now the golden morn J. E. West	3d.	
1195	Nun, The ...	R. Schumann	3d.
1413	Nursery Rhymes (humorous)	Adam Carle	3d.
285	*Nymphs are sporting	Pearshall	3d.
1365	Nymphs of the Ocean	Pearshall	3d.
325	O all ye ladies fair and true (A.T.T.B.)	... Pearshall	3d.
1152	O bounteous nature	F. Hegar	3d.
1283	*O can ye sew cushions?	G. Bantock	3d.
1213	O Canada ...	C. Laville	3d.
1161	O come with me and wander far	N. W. Gale	3d.
930	*O death, thou art the tranquil night (8 V.)	P. Cornelius	3d.
1123	O Fatherland ...	F. Abt	3d.
902	O gentle sleep ...	H. Leslie	3d.
27	O happy he who liveth (5 V.)	G. Castoldi	3d.
151	*O hush thee, my babe	A. Sullivan	3d.
1070	O Jesu, tender Shepherd	arr. J. Brahms	3d.
278	O lady, leave thy silken thread	W. Macfarren	3d.
787	*O love, they wrong thee much	C. H. H. Parry	3d.
706	*O lovely May ...	E. German	3d.
871	O Mary dear ...	H. E. Button	3d.
1046	*O memory (3 V.)	H. Leslie	3d.
711	O mistress mine	arr. J. F. Bridge	3d.
547	*Do ...	H. MacCune	3d.
128	*Do ...	G. A. Macfarren	3d.
853	Do ...	S. P. Waddington	3d.
1085	O Most Holy One (O Sanctissimus)	J. Goss	3d.
429	O my sweet Mary (5 V.)	J. Goss	3d.
863	*O Nightingale ...	H. E. Baker	3d.
872	Do (5 V.)	P. Pitt	3d.
937	*O peaceful night...	E. German	3d.
415	O say, what nymph (6 V.)	Fair-stria	3d.
1286	O say, ye saints (5 V.)	J. L. Rogers	3d.
708	O shady vales	C. V. Stanford	3d.
714	*O sing unto my roundelay (5 V.)	S. Wesley	3d.
919	O sleep, fond fancy	J. Benet	3d.
888	*O Sullivan Mór	arr. T. R. G. José	3d.
511	*O sunny beam ...	R. Schumann	3d.
342	O thou world so fair ...	F. Abt	3d.
494	O thou cruel fair (5 V.)	Rockstro	3d.
165	O welcome him ...	J. Lemmens	3d.
970	O what a lovely magic hath been here ...	G. Bantock	3d.
286	*O who will o'er the downs so free	Pearshall	3d.
286	(*) Do. (A.T.T.B.)	E. Elgar	3d.
1058	*O wild west wind	E. Elgar	3d.
455	O world, thou art wondrous fair	F. Hillé	3d.
305	O ye roses (6 V.)	... Pearshall	3d.
684	Oak Tree, The ...	G. J. Bennett	3d.
1353	Ocean, The	W. W. Pearson	3d.
689	Ode to Hymen ...	K. J. Pye	3d.
369	O'er the meadows	B. Smith	3d.
666	Off a' the airts the...	Oliver King	3d.
1328	Off to sea ...	W. W. Pearson	3d.
467	Oh I wish I were a swallow	G. Wagner	3d.
1033	Oh maiden dearest, my heart is true ...	J. Brahms	3d.
249	Oh say not that my heart is cold	H. Smart	3d.
1313	Oh! say not woman's heart is bought ...	H. M. Higgs	3d.
1097	Old affection	L. Spohr	3d.
37	Old May-Day	J. Benedict	3d.
1361	*Old Neptune	A. R. Gad	3d.
1316	*Olden time, The	E. Cuder	3d.
704	On a hill there grows a flower	C. V. Stanford	3d.

[illegible]

FFICUL

UAL

DAL

Extra

(Fu

ff

FFICUL

UAL

AL

Pe

sode

al rigor

Gt soft

ff Sw soft

U

f *d*

THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

FUGUE in E major

Allegro moderato
(Full G¹, Sw. & Pedal)

W. T. Best

MUSICAL

Extract
(Full)

(Time of performance about 4 minutes)

Original Compositions for the Organ N^o 447. Price 1/6

DIFFICULT

CARILLON

(A study in legato Pedalling)

Edwin H. Lemare

Andante ♩ = 60

MUSICAL

Ped. (no stops) Ch. String tone 8, Flute 8, & soft 4 f!, Trem. & Super, coupled

Sode

al rigore di tempo ♩ = 60
G¹ soft Flute 8 f!

(Time of performance about 5 minutes)

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Lemare Original Compositions N^o 33. Price 2/3

MODERATELY DIFFICULT

ANDANTE in F

Andante ♩ = 120

S. S. Wesley

MANUAL

Sw. Soft 8 ft., without Reed

PEDAL

Soft 16 & 8 ft., Sw. coupled

2nd Extract

G^t, Sw. coupled

Ch. Clar.

(Time of performance about 9 minutes)

Original Compositions for the Organ by S. S. Wesley, N^o 5. Price 2/3

MODERATELY DIFFICULT

TWELVE PIECES, Op. 174

N^o 3. Aspiration

(Aufschwung)

Con moto ♩ = 80

Josef Rheinberger

MANUAL

ff G^t

PEDAL

ff

2nd Extract

poco rit.

(Time of performance about 3 minutes)

Original Compositions for the Organ N^o 206. Price (2 pieces) 2/3

MODERATELY EASY

ANDANTE RELIGIOSO

Andante religioso ♩ = 80

Alec Rowley

MANUAL

p Sw.

PEDAL

etc.

(Time of performance about 5 minutes)

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Original Compositions for the Organ (New Series) N^o 77. Price 1/6

MODERATELY EASY

MORNING SONG

Poco Allegretto ♩ = 66

Alfred Hollins

MANUAL

mf *g*!

cresc.

etc.

PEDAL

mf

Episode

Poco più mosso ♩ = 72

f Sw. 8 f^t Open only

etc.

f with soft Open Wood 16 f^t

(Time of performance about 4 minutes)

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Original Compositions for the Organ (New Series) N^o 58. Price 2/-

EASY

FOUR INTERMEZZI

Nº 4.

(Founded upon an Irish Air)

Allegretto moderato

(Ch.)

C. V. Stanford

MANUAL

PEDAL

2nd Extract

(Solo stop)

(Time of performance about 5 minutes)

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Original Compositions for the Organ (New Series) Nº 94. Price 2/-

EASY

CANTIQUE

Edward Elgar

Moderato

MANUAL

PEDAL

Episode

sostenuto

(Time of performance about 4 minutes)

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Original Compositions for the Organ (New Series) Nº 18. Price 2/3

EXTRA SUPPLEMENT.
NOVELLO'S PART-SONG BOOK.
 (SECOND SERIES.)

July 1, 1925.

No. 1347.

Price (4d.).

THE FAIRIES WERE TRIPPING

PART-SONG FOR MIXED VOICES

THE WORDS WRITTEN BY A. J. A. WILSON

THE MUSIC COMPOSED BY

E. DOUGLAS TAYLER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Quick. *Slow.*

TRANO. *pp* *Bouche fermée (humming).* *Ah!*

ALTO. *mf* *leggiere.* *pp* *Ah!*

1. The fair-ies were tripping last night on the green, *Ah!*

TENOR. *mf* (Sing hey! . . . but the day of the

BASS. (Sing hey! . . . but the day of the

Quick. *Slow.*

TRANO. *p*

Quick. *Slightly slower.* *dim.*

poco f *dim.*

mf *(Hum.) leggiere.* *poco f* *dim.*

Ah! *Sing hey! the bonny may and the*

Ah! *Sing hey! . . .*

fair-ies is o-ver.) *Sing hey! . . .*

Quick. *Slightly slower.* *dim.*

poco f *dim.*

Sing hey! . . .

THE FAIRIES WERE TRIPPING.

rall. sweet blossomed clo-ver! *Quick.* *p* Sing hey! sing lack-a-day, for our loves ev-er rang-ing, *mf* Sing

rall. Sing hey! sing lack-a-day, for our loves ev-er rang-ing, *p* *mf* Sing

(Hum.) rall. Sing hey! sing lack-a-day, for our loves ev-er rang-ing, *p* *mf* Sing

(Hum.) rall. Sing hey! sing lack-a-day, for our loves ev-er rang-ing, *p* *mf* Sing

(Hum.) rall. Sing hey! for our loves ev-er rang-ing, *Quick.* *f* Sing

p hey! sing lack-a-day, for be-liefs ev-er chang-ing, *mf* But nev-er can the day of the

p hey! sing lack-a-day, for be-liefs ev-er chang-ing, *mf* But nev-er can the day of the

p hey! sing lack-a-day, for be-liefs ev-er chang-ing, *mf* But nev-er can the day of the

p hey! for be-liefs ev-er chang-ing, *mf* But nev-er can the day of the

rall. fair-ies be o-ver, While blooms the bon-ny may and the sweet blos-somed clo-ver. *poco lento.* *a tempo.* *p*

rall. fair-ies be o-ver, While blooms the bon-ny may and the sweet blos-somed clo-ver. *poco lento.* *a tempo.* *p*

rall. fair-ies be o-ver, While blooms the bon-ny may and the sweet blos-somed clo-ver. *poco lento.* *a tempo.* *p*

rall. fair-ies be o-ver, While blooms the bon-ny may and the sweet blos-somed clo-ver. *poco lento.* *a tempo.* *p*

EXTRA SUPPLEMENT.

THE FAIRIES WERE TRIPPING

July 1, 1925.

Quick. *Slow.* *pp* Ah! *pp* Ah!

mf (Hum.) *leggiere.* (Sing hey! . . . but the day of the

2. Last night the south wind brought a whis-per of Spring, *Quick.* *Slow.*

mf *p*

Quick. *leggiere.* *f* Sing

(Hum.) *p* How the wee folk re-joiced as they danced in a ring! Sing

(Hum.) fair-ies is o-ver.) *p* *leggiere.* (Hum.) *f* Sing

How the wee folk re-joiced as they danced in a ring! Sing

Quick. *p* *f*

Slightly slower. *dim. rall.* *Quick.* *p* *mf*

hey! the bon-ny may and the sweet blossomed clo-ver! Sing hey! sing lack-a-day, for our

hey! *dim. rall.* *(Hum.)* Sing hey! sing lack-a-day, for our

hey! *dim. rall.* *(Hum.)* Sing hey! sing lack-a-day, for our

hey! *dim. rall.* *(Hum.)* Sing hey! sing lack-a-day, for our

hey! *Slightly slower.* *dim. rall.* *Quick.* *p* *mf*

hey! for our

THE FAIRIES WERE TRIPPING.

loves ev - er rang - ing, Sing hey! sing lack - a - day, for be - liefs ev - er chang - ing, But
 loves ev - er rang - ing, Sing hey! sing lack - a - day, for be - liefs ev - er chang - ing, But
 loves ev - er rang - ing, Sing hey! sing lack - a - day, for be - liefs ev - er chang - ing, But
 loves ev - er rang - ing, Sing hey! . . . for be - liefs ev - er chang - ing, But

nev - er can the day of the fair - ies be o - ver, While blooms the bon - ny may and the
 nev - er can the day of the fair - ies be o - ver, While blooms the bon - ny may and the
 nev - er can the day of the fair - ies be o - ver, While blooms the bon - ny may and the
 nev - er can the day of the fair - ies be o - ver, While blooms the bon - ny may and the

sweet blos - somed clo - ver. (Hum.)
 sweet blos - somed clo - ver. 3. Though we of their sing - ing wist nev - er a word,
 sweet blos - somed clo - ver. (Sing)
 sweet blos - somed clo - ver.

THE FAIRIES WERE TRIPPING.

(Lento sempre.)

Ah! Ah! (Hum.)

Ah! Ah! The prim - ro - ses listened, the

hey! . . . but the day of the fair - ies is o - ver.) (Hum.) the

The prim - ro - ses listened, the

(Lento sempre.)

dim. e rall.

(Hum.) Sing hey! the bon - ny may and the sweet blossomed clo - ver.

dim. e rall.

vi - o - lets heard! Sing hey! Ah!

dim. e rall.

vi - o - lets heard! Sing hey! Ah!

dim. e rall.

vi - o - lets heard! Sing hey! Ah!

dim. e rall.

Quick. p mf

Sing hey! sing lack-a-day, for our loves ev - er rang - ing, Sing hey! sing lack-a-day, for be -

Sing hey! sing lack-a-day, for our loves ev - er rang - ing, Sing hey! sing lack-a-day, for be -

Sing hey! sing lack-a-day, for our loves ev - er rang - ing, Sing hey! sing lack-a-day, for be -

Sing hey! . . . for our loves ev - er rang - ing, Sing hey! . . . for be -

Quick. p mf f

THE FAIRIES WERE TRIPPING.

rall. Poco lento.

- lies ev - er chang - ing, But nev - er can the day of the fair - ies be o - ver, While

- lies ev - er chang - ing, But nev - er can the day of the fair - ies be o - ver, While

- lies ev - er chang - ing, But nev - er can the day of the fair - ies be o - ver, While

rall. Poco lento.

blooms the bon - ny may and the sweet blos - somed clo - ver. (Hum.)

blooms the bon - ny may and the sweet blos - somed clo - ver. 4. At the sound of their call - ing so

blooms the bon - ny may and the sweet blos - somed clo - ver. (Hum.)

blooms the bon - ny may and the sweet blos - somed clo - ver. 4. At the sound of their call - ing so

Quick. pp

a tempo. p

a tempo. p

a tempo. p

a tempo. p

Quick. mf

Slow. pp

Ah! (Hum.)

rall. mf

pp

rall. mf

sil - ver and clear, Ah! (Hum.) The

mf

rall. mf

(Sing hey! . . . but the day of the fair - ies is o - ver.) The

mf

sil - ver and clear, The

Slow. p

rall. mf

THE FAIRIES WERE TRIPPING.

Lento sempre.

cows - lips cried "Coming!" the blue-bells rang "Here!" Sing hey! the bon-ny may and the

cows - lips cried "Coming!" the blue-bells rang "Here!" Sing hey! the bon-ny may and the

cows - lips cried "Coming!" the blue-bells rang "Here!" Sing hey! the bon-ny may and the

cows - lips cried "Coming!" the blue-bells rang "Here!" Sing hey! the bon-ny may and the

Lento sempre.

f

rall.

Quick.

p

mf

sweet . . blossom'd clo-ver. Sing hey! sing lack-a-day, for our loves ev - er rang - ing, Sing

rall.

p

mf

sweet blossom'd clo-ver. Sing hey! sing lack-a-day, for our loves ev - er rang - ing, Sing

rall.

p

mf

sweet . . blossom'd clo-ver. Sing hey! sing lack-a-day, for our loves ev - er rang - ing, Sing

rall.

p

mf

sweet blossom'd clo-ver. Sing hey! sing lack-a-day, for our loves ev - er rang - ing, Sing

Quick.

rall.

p

mf

f

THE FAIRIES WERE TRIPPING.

hey! sing lack-a-day, for be-liefs ev-er chang-ing, But nev-er can the day of the

hey! sing lack-a-day, for be-liefs ev-er chang-ing, But nev-er can the day of the

hey! sing lack-a-day, for be-liefs ev-er chang-ing, But nev-er can the day of the

hey! sing lack-a-day, for be-liefs ev-er chang-ing, But nev-er can the day of the

rall. Slower. sempre f rall.

fair-ies be o-ver, While blooms the bon-ny may, and the sweet blos-somed clo-ver.

rall. sempre f rall.

fair-ies be o-ver, While blooms the bon-ny may, and the sweet blos-somed clo-ver.

rall. sempre f rall.

fair-ies be o-ver, While blooms the bon-ny may, and the sweet blos-somed clo-ver.

rall. sempre f rall.

fair-ies be o-ver, While blooms the bon-ny may, and the sweet blos-somed clo-ver.

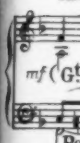


DIFFI

MANUAL

PEDAL

2nd Su
An



3rd Sub

R.
P



L.L.

DIFFIC

MANUAL

PEDAL

Coda



THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

FANTASIA

John E. West

Lento

MANUAL *ff Gt! rit.* *rit.* *rit.* *Sw. 4 8 8 16 ft. poco cresc.* *etc.*

PEDAL *ff*

2nd Subject*Andante con moto* ♩ = 78

mf (Gt!) *cresc. poco a poco* *etc.*

Ped.

3rd Subject*Allegretto scherzando**R. H. Ch. 8 8 4 ft!*

L. H. Sw. 8 ft! with Oboe *(Time of performance about 10 minutes)*

Copyright, 1900, by Novello & Company, Limited

Recital Series, Edited by Lemare, N^o 19. Price 3/6

DIFFICULT

EPILOGUE

Harvey Grace

Maestoso. about ♩ = 84

MANUAL *ff Gt!* *etc.*

PEDAL *ff*

Episode

Più animato

PEDAL *p (reduce Ped. to soft 16 8 8)* *etc.*

Coda

Maestoso

Be - fore the hills in or - der stood, *etc.*

Full Organ

(Time of performance about 6 minutes)

Copyright, 1914, by Novello & Company, Limited

Recital Series, Edited by Lemare, N^o 46. Price 3/-

MODERATELY DIFFICULT

SEVEN CHORAL PRELUDES

1st Set

Nº 7. "Christe, Redemptor omnium"

"Jesu, the very thought is sweet"

Slow ♩ = 64

C. H. H. Parry

MANUAL

pp Sw.

PEDAL

Melody, 1st line

mf G^t, Sw. coupled

Sw.

pp

(Time of performance about 3 minutes)

Copyright, 1912, by Novello & Company, Limited

Original Compositions for the Organ (New Series) Nº 1. Price 5/6 the Set

MODERATELY DIFFICULT

(Edited by John E. West)

CHACONNE

Dietrich Buxtehude

Maestoso ♩ = 72

MANUAL

f G^t (uncoupled)

PEDAL

2nd Extract

ff

Sw.

ff

(Time of performance about 5 minutes)

Copyright, 1903, by Novello & Company, Limited

Original Compositions for the Organ Nº 309. Price 2/3

MODERATELY EASY

INTERMEZZO

Hugh Blair

Larghetto $\text{♩} = 78$

MANUAL *p* Sw. *legato* etc.

PEDAL *p* Sw.

Episode

Solo *p* etc.

(Time of performance about 5 minutes)

Copyright, 1920, by Novello & Company, Limited

Original Compositions for the Organ (New Series) No 62. Price 1/6

MODERATELY EASY

VARIATIONS ON AN OLD ENGLISH MELODY

("Heartsease")

Allegro moderato
Very simply

Geoffrey Shaw

MANUAL *p* Ch. 8 & 4 ft etc.

Var. 3

Pastorale

Gt, 8 ft

Ch. Clarinet *mf* etc.

Ped. soft 8 ft only

Finale (Fugato)

Maestoso (Somewhat slower than before) *f* *Gt, 8 & 4 ft* (Sw. coupled) Man.

Ped. *f* 16 ft Open, *Gt* coupled

(Time of performance about 7 minutes)

Copyright, 1924, by Novello & Company, Limited

Original Compositions for the Organ (New Series) No 101. Price 2/-

EASY

TWELVE SHORT and EASY PIECES

Nº 10.

Evening Prayer

Andante solennelle

Henry Smart

MANUAL

Ch. Dulciana

PEDAL

Episode

G^t Org.

mf G^t Org. 8 ft

(Time of performance about 4 minutes)

EASY

Nº 12.

Fughetta

Moderato

Henry Smart

MANUAL

G^t Org. Full *

PEDAL

(Time of performance from 2 to 3 minutes)

* This is the printed indication, but the registering is open to considerably more variety.

Original Compositions for the Organ by Henry Smart Nº 13. (Four Pieces) Price 3/6

The Music

No. 142

N

For S.A.

234 Absence
235 Do.
236 Do.
237 Adieu lov
238 Adieu, m
239 Adieu, sv

237 Do.
238 Adieu to
239 Advice to
240 After m
241 After the
242 Ah, my d
243 Ah! wha
244 Ah! wo
245 Airley Be
246 Airs of S
247 All amon
248 All for m
249 All is not
250 in sno
251 All is sti
252 All Souls
253 All ye wo

254 Do.
255 Do.
256 Allan W
257 Allen-a-l
258 Do.
259 Already s
260 Alton Loc

261 Amariyll
262 America
263 Amintor
264 An address

265 An Autom
266 An emigra
267 An Empt
268 An end wi
269 An old S

270 And then
271 Angelic l
272 Angel's ca
273 Angel's s
274 Angelus
275 Anglers,
276 Angler's s

277 Annie Le
278 Annie Lee
279 April sho
280 Do.
281 Arethusa
282 Arise, swe
283 Arise, the
284 Around th

285 Arranmo
286 Arrow an
287 As Amore

288 As dewdro
289 As I saw
290 As it fell u
291 As the rip

292 As the wa
293 As throug
294 As torren
295 As when
296 strengt
297 Ash Grov
298 At Andern
299 At first the

300 At her fair
301 Do.
302 At parting
303 At the co

304 Auburn
305 "Auld Lan
306 Autolycus
307 Do.
308 Autumn
309 Do. (

310 Do.
311 Autumn
312 Autumn
313 Autumn is

Feb. 1924

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated.

Those marked thus * may be had in Tonic Sol-fa Notation.

19. Absence ... H. Goetz 3d.	20. Do. (A.T.T.B.) J. L. Hatton 2d.	21. Do. ... G. A. Macfarren 4d.	22. Adieu love, adieu! G. A. Macfarren 4d.	23. Adieu, my native shore Pearsall 3d.	24. Adieu, sweet Amariyllis J. W. G. Hathaway 3d.	25. Do. ... C. Macpherson 4d.	26. Adieu to the woods Egerton 4d.	27. Advice to lovers ... P. W. Filcher 3d.	28. After many a dusty mile E. Elgar 4d.	29. After the battle arr. T. R. G. Jozé 3d.	30. Ah, my dear Son (Carol, 3 V.) ... 4d.	31. Ah! what is love ... W. McNaught 4d.	32. Ah! woe is me (6 V.) H. Lahee 6d.	33. Airley Beacon C. V. Stanford 3d.	34. Airs of Summer ... J. L. Roedel 3d.	35. All among the barley E. Stirling 3d.	36. All for my true love H. D. Wetton 4d.	37. All is not gold that shineth bright in snow (5 V.) W. J. Westbrook 4d.	38. 'All is still ... G. A. Macfarren 4d.	39. All Souls' Day J. Rheinberger 4d.	40. All ye woods and trees and bow'rs J. L. Hatton 4d.	41. Do. (5 V.) ... H. W. Wareing 2d.	42. 'Allan Water arr. H. E. Button 3d.	43. 'Allen-a-Dale ... C. H. Lloyd 6d.	44. Do. ... J. B. McEwen 4d.	45. Already snow has fallen R. Franz 2d.	46. Alton Locke's Song G. A. Macfarren 2d.	47. 'Amariyllis I did woo J. E. West 2d.	48. 'American National Songs (Three) ... 4d.	49. Amintor's well-a-day J. E. West 4d.	50. An address to the nightingale W. W. Pearson 4d.	51. An Autumn song ... C. Pinski 4d.	52. An emigrant's song W. Macfarren 4d.	53. 'An Empire song A. C. Mackenzie 4d.	54. An end will I bring Schubert 4d.	55. 'An old Song resung H. B. Gardiner 6d.	56. And then no more ... R. Raff 3d.	57. 'Angel hunter, The arr. J. Brahms 4d.	58. Angel's call, The J. B. Vigna 4d.	59. Angel's greeting, The J. Brahms 4d.	60. 'Angelus (Tuscan) E. Elgar 4d.	61. 'Anglers, The W. W. Pearson 3d.	62. Angler's Trysting-tree, The C. W. Corfe 4d.	63. 'Annie Laurie arr. H. E. Button 3d.	64. Annie Lee ... J. Barnby 3d.	65. April showers ... J. L. Hatton 2d.	66. Do. (A.T.T.B.) ... 4d.	67. 'Aretusa, The ... W. Shield 4d.	68. Arise, sweet love ... H. Leslie 2d.	69. Arise, the sunbeams hail F. Berger 4d.	70. Around the maypole tripping J. L. Hatton 2d.	71. 'Arranmore Boat Song arr. T. R. G. Jozé 6d.	72. 'Arrow and the song, The W. Hay 4d.	73. As Amoret with Phillis sat John E. West 3d.	74. As dewdrops at morn Schubert 4d.	75. As I saw fair Clara F. Corder 4d.	76. As it fell upon a day ... S. Reay 4d.	77. As the ripples flow E. A. Sydenham 4d.	78. As the watcher longs Schubert 4d.	79. As through the land J. Puellein 3d.	80. 'As torrents in summer E. Elgar 4d.	81. As when the sun renews his strength (Madrigal) C. E. Miller 4d.	82. 'Ash Grove, The arr. Dunhill 4d.	83. At Andersnach in Rhineland Abt 4d.	84. At first the mountain rill G. A. Macfarren 2d.	85. At her fair hands ... J. Elliott 3d.	86. Do. ... C. H. H. Parry 4d.	87. At parting ... R. Franz 2d.	88. 'At the coming of the Spring J. L. Hatton 4d.	89. Auburn ... 4d.	90. 'Auld Lang Syne arr. E. Land 3d.	91. Autolycus' Song C. A. Macfarren 4d.	92. Do. ... C. Lee Williams 4d.	93. Autumn ... W. Macfarren 4d.	94. Do. (T.T.B.B.) ... 4d.	95. Do. ... A. C. Mackenzie 4d.	96. Autumn fields, The N. W. Gade 4d.	97. Autumn is come again (5 V.) F. Corder 4d.
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403. Autumn song ... S. Reay 4d.	404. Do. ... J. Rheinberger 3d.	405. Ave Maria ... J. Raff 4d.	406. Do. ... H. Smart 2d.	407. 'Awake, awake ... G. Bantock 4d.	408. 'Awake, awake, the flow'rs unfold H. Leslie 2d.	409. Awake the starry midnight hour Mendelssohn 3d.	410. 'Away to the woodlands H. W. Warner 4d.	411. 'Baby's feet, like sea shells pink, A C. H. Lloyd 4d.	412. Bacchanalian Song (A.T.T.B.) J. L. Hatton 4d.	413. Bait, The (Come live with me) J. L. Hatton 4d.	414. Do. ... J. L. Hatton 2d.	415. 'Ballad, A (8 V.) ... T. Wendi 4d.	416. Ballade of Midsummer ... 4d.	417. Ballade of Spring ... 6d.	418. 'Battle of the Baltic, The C. H. Lloyd 6d.	419. 'Battle song, A arr. T. R. G. Jozé 4d.	420. Do. ... E. A. Sydenham 4d.	421. 'Beacon, The ... A. Carse 4d.	422. Beauty, arise ... K. J. Pye 4d.	423. Before me careless lying (5 V.) C. H. Lloyd 6d.	424. 'Beleaguered, The A. S. Sullivan 3d.	425. 'Belfry Tower, The J. L. Hatton 2d.	426. 'Belgian National song F. Campenhout 2d.	427. Bells across the snow Ch. Gounod 4d.	428. 'Bells of St. Michael's Tower, The W. Knyvet (5 V.), arr. R. P. Stewart 6d.	429. 'Ben Bowlegs (humorous) W. W. Pearson 4d.	430. Beside the Stream J. Pointer 3d.	431. Beside the river ... A. Jensen 3d.	432. Better music ne'er was known C. H. H. Parry 4d.	433. 'Beware ... J. L. Hatton 2d.	434. Do. (A.T.T.B.) ... 2d.	435. 'Bird of the Wilderness J. Barnby 4d.	436. Do. ... J. L. Hatton 4d.	437. Birds are singing, The Hans Sitt 4d.	438. Birthday serenade, A G. J. Elvey 4d.	439. Birthright, The ... E. Elgar 4d.	440. 'Bishop of Mentz, The Pearsall 3d.	441. 'Black Monk, The (Welsh folk-song) arr. R. Boughton 4d.	442. 'Blow, blow thou winter wind G. A. Macfarren 2d.	443. Blow, breeze, from the North G. Elvey 4d.	444. Blow, western wind Pearson 4d.	445. 'Blue-bottle's fate, The (humorous) A. H. Ashworth 4d.	446. Blue-eyed lassie, The F. Brandeis 3d.	447. 'Blwyddyn Bywyd D. Protheroe 4d.	448. Blythe is the Bird J. L. Hatton 3d.	449. Boat Song ... H. Leslie 3d.	450. Do. ... E. Prout 6d.	451. Do. ... F. Schubert 3d.	452. Boat, The ... R. Schumann 4d.	453. Boating Song ... E. G. Monk 3d.	454. 'Boatman's Good-night, The F. Schira 2d.	455. 'Bonnie Bell A. C. Mackenzie 3d.	456. 'Boy, The (humorous) Brewer 4d.	457. 'Break, break on thy cold grey stones, O sea G. A. Macfarren 4d.	458. Breathe soft, ye winds J. B. Calkin 2d.	459. Do. ... W. Paxton 2d.	460. Bridal Song ... H. Leslie 6d.	461. Bright be thy dreams Oliver King 4d.	462. 'Bright-hair'd morn, The S. Reay 4d.	463. Bright Moon ... John E. West 3d.	464. 'Bring me a golden pen F. H. Cowen 4d.	465. Broken Flower, The Oliver King 3d.	466. Brook, The C. G. Reissiger 4d.	467. 'Brownies, The Moellendorff 4d.	468. Bushes and Briars ... (arr.) 3d.	469. Busy, curious, thirsty fly (A.T.T.B.) J. L. Hatton 3d.	470. 'Butterfly, The J. Blumenthal 6d.	471. 'By a gentle river laid John E. West 4d.	472. By the waters of Babylon P. Cornelius 3d.	473. By woodland and wayside E. Franz 3d.	474. Call John (humorous) arr. W. W. Pearson 4d.
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1122. Calm is the lake ... F. Abt 4d.	1123. Calm night ... J. L. Hatton 4d.	1124. Calm of the sea, The H. Hilles 6d.	1125. 'Capture of Cremona, The arr. T. R. G. Jozé 4d.	1126. Caput apri deferro ... Pearsall 4d.	1127. 'Caravan, The ... C. Pinski 2d.	1128. 'Cargoes ... H. B. Gardiner 4d.	1129. Carrion Crow, The (humorous) W. W. Pearson 4d.	1130. Cavalry, The ... C. Goodall 4d.	1131. Cephalus song C. A. Macfarren 4d.	1132. Cephalus and Procris A. W. Batson 4d.	1133. Chafar's Wedding, A (humorous) Lewandowski 8d.	1134. Chapel, The ... C. Kreutzer 4d.	1135. 'Charge of the Light Brigade, The 6d.	1136. 'Charm me asleep (6 V.) H. Leslie 4d.	1137. Do. ... J. B. McEwen 4d.	1138. 'Chase, The ... E. German 4d.	1139. Cherry ripe ... A. H. Brewer 3d.	1140. Do. ... arr. E. Land 2d.	1141. Do. ... W. G. Ross 3d.	1142. Do. (6 V.) S. P. Waddington 3d.	1143. Cheshire cheese, The arr. J. C. Bridge 4d.	1144. Chi la Gagliarda ... B. Donato 4d.	1145. Chieftain to the Highland broad, A Pearsall 3d.	1146. Do. ... O. Prescott 6d.	1147. Childhood's melody F. Berger 2d.	1148. Chivalry of Labour, The (5 V.) J. B. Calkin 3d.	1149. Chloë, that dear bewitching prude H. Willan 3d.	1150. 'Chorus of Empire C. A. E. Harris 4d.	1151. 'Christmas ... G. A. Macfarren 2d.	1152. Christmas greeting, A E. Elgar 6d.	1153. Christmas song, A ... Pearsall 4d.	1154. Do. ... M. Pratorius 4d.	1155. Close to my heart ... W. Davies 4d.	1156. 'Clouds, The J. Rheinberger 4d.	1157. 'Come again, sweet days J. Dowland 3d.	1158. 'Come away ... E. German 4d.	1159. Do. ... J. Parker 6d.	1160. Come away, come away, death arr. Arne 3d.	1161. Do. (5 V.) G. A. Macfarren 4d.	1162. Do. (5 V.) ... 4d.	1163. Come celebrate the May Hatton 2d.	1164. Come, fairies, trip it ... F. Iliffe 4d.	1165. Come fill, my boys (A.T.T.B.) J. B. Calkin 4d.	1166. 'Come follow me A. Zimmermann 2d.	1167. Come forth, the summer's murmur hear ... E. Franz 3d.	1168. Come, heavy sleep J. Dowland 3d.	1169. 'Come if you dare ... Purcell 6d.	1170. Come, lasses and lads arr. J. C. Bridge 4d.	1171. Come let me take thee J. Puellein 3d.	1172. Come let us be merry Pearsall 2d.	1173. 'Come live with me W. S. Bennett 2d.	1174. Do. ... J. L. Hatton 4d.	1175. Do. (The Bait) ... 3d.	1176. Come, May, with all thy flowers J. L. Gregory 3d.	1177. Come, O come, dearest, come Schubert 4d.	1178. Come o'er the burn, Bessie (3 V.) 3d.	1179. Come out across the heather A. Jensen 4d.	1180. 'Come, pretty wag, and sing C. H. H. Parry 3d.	1181. Do. ... J. Benedict 4d.	1182. Do. ... J. W. G. Hathaway 3d.	1183. Do. ... R. H. Walthew 3d.	1184. Do. ... A. G. Wathall 4d.	1185. Come to me, gentle sleep Cowen 4d.	1186. Do. ... H. W. Schartau 4d.	1187. Come, tuneful friends (humorous) C. H. Lloyd 4d.	1188. Come with me, fairest J. Brahms 4d.	1189. Comfort ... H. Goetz 3d.	1190. 'Comfort in tears ... P. Cornhill 6d.	1191. Coming through the Craigs o' Kyle A. Rowley 4d.	1192. 'Comrades' song of hope, The arr. A. Adam 3d.	1193. Confidence (8 V.) ... R. Schumann 4d.
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HOYDA, HOYDA, JOLLY RUTTERKIN

FOUR-PART SONG

WORDS BY WILLIAM CORNISH, JUNR. (early 16th century)

MUSIC BY

ALAN PALMER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato

SOFRANO

ALTO

TENOR

BASS

Basses equally divided
pp

Hoy - da, hoy - da, jol - ly rut - ter - kin, Hoy - da, hoy - da, like a rut - ter - kin,

Allegro moderato

pp

(For practice only)

cres.

Hoy - da, hoy - da, hoy - da, hoy - da, Like a rut - ter - kin, hoy - da.

cres.

cres.

HOYDA, HOYDA, JOLLY RUTTERKIN

1. Rut - ter - kin is come un - to . . our town In a cloak . . with - out

1. Rut - ter - kin is come un - to . . our town In a cloak . . with - out

1. Rut - ter - kin is come un - to our town In a cloak . . with - out

1. Rut - ter - kin is come un - to our town In a cloak . . with - out

coat or gown, Save rag - ged hood to cov - er his crown; Like a rut - ter - kin,

coat or gown, Save rag - ged hood to cov - er his crown; Like a rut - ter - kin,

coat or gown, Save rag - ged hood to cov - er his crown; Like a rut - ter - kin,

coat or gown, Save rag - ged hood to cov - er his crown; Like a rut - ter - kin,

hoy - da, hoy - da, hoy - da.

hoy - da, hoy - da, hoy - da.

hoy - da, hoy - da, hoy - da.

Hoy - da, hoy - da, jol - ly rut - ter - kin,

hoy - da, hoy - da, hoy - da. Hoy - da, hoy - da,

HOYDA, HOYDA, JOLLY RUTTERKIN

like a rut-ter-kin, Hoy-da, hoy-da, hoy-da, hoy-da, Like a rut-ter-kin,

mf 2. Rut-ter-kin can speak no Eng-lish; His tongue run-neth

mf 2. Rut-ter-kin can speak no Eng-lish; His tongue run-neth

mf 2. Rut-ter-kin can speak no Eng-lish; His tongue run-neth

hoy-da. 2. Rut-ter-kin can speak no Eng-lish; His tongue run-neth

f all on but-tered fish, Be-smeared with grease a-bout his dish,

f all on but-tered fish, Be-smeared with grease a-bout his dish,

f all on but-tered fish, Be-smeared with grease a-bout his dish,

f all on but-tered fish, Be-smeared with grease a-bout his dish,

HOYDA, HOYDA, JOLLY RUTTERKIN

mf Like a rut-ter-kin, hoy-da, hoy-da, hoy-da.

mf Like a rut-ter-kin, hoy-da, hoy-da, hoy-da.

mf Like a rut-ter-kin, hoy-da, hoy-da, hoy-da.
mf Hoy-da, hoy-da, jol-ly rut-ter-kin,

mf Like a rut-ter-kin, hoy-da, hoy-da, hoy-da.

mf Hoy-da, hoy-da, like a rut-ter-kin, Hoy-da, hoy-da, hoy-da, hoy-da,

f 3. Rut-ter-kin shall bring you all good -

f 3. Rut-ter-kin shall bring you all . . good -

f 3. Rut-ter-kin shall bring you all . . good -

f Like a rut-ter-kin, hoy-da. *marcato* 3. Rut-ter-kin shall bring you all . . good -

f

HOYDA, HOYDA, JOLLY RUTTERKIN

- luck; A stoup of beer up . . at a pluck; Till his . .

- luck; A stoup of beer up . . at a pluck; Till his . .

- luck; A stoup of beer up . . at a pluck; Till his . .

- luck; A stoup of beer up . . at a pluck; Till his . .

brain be as wise as a duck; Like a rut-ter-kin, hoy-da, hoy-da.

brain be as wise as a duck; Like a rut-ter-kin, hoy-da, hoy-da.

brain be as wise as a duck; Like a rut-ter-kin, hoy-da, hoy-da.

brain be as wise as a duck; Like a rut-ter-kin, hoy-da, hoy-da.

HOYDA, HOYDA, JOLLY RUTTERKIN

mp *morendo*
Hoy - da, hoy - da, hoy - da, hoy - da; Hoy - da, hoy - da, hoy - da, hoy - da,
mp *morendo*
- da. Hoy - da, hoy - da, hoy - da, hoy - da; Hoy - da, hoy - da,
mp *morendo*
- da. Hoy - da, hoy - da, hoy - da, hoy - da; Hoy - da, hoy - da, hoy - da,
hoy - da.

mf *morendo*

p *senza rall.* *pp* *ff^{ten.}*
hoy. Hoy - da, hoy - da, hoy - da, hoy - da, hoy - da, hoy - da; Hoy!
senza rall. *pp* *ff^{ten.}*
hoy - da, hoy - da, hoy. Hoy - da, hoy - da, hoy - da; Hoy!
p *senza rall.* *pp* *ff^{ten.}*
hoy - da, hoy. Hoy - da, hoy - da, hoy - da, hoy - da, hoy - da; Hoy!
senza rall. *pp* *ff^{ten.}*
hoy - da, hoy. Hoy - da, hoy;

p *senza rall.* *pp* *ff^{ten.}*
Hoy!

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Harmonized by J. S. BACH



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Translation of "Lauda Sion" by A. H. FOX STRANGWAYS

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Sion, sing thy Saviour's glory,
Chant aloud His lofty story,
Who in pastures green hath fed thee,
And through desert places led thee.
Yet no homage thou canst render
Will be worthy of His splendour,
Brighter than the eye that gazes,
Clearer than the voice that praises.

2.

Token of the love He bore thee,
Here to-day is set before thee
Bread, the living bread from heaven,
Once to His disciples given;
When of old Himself did take it
On that night, the last, and break it.
So may we, this bread receiving,
Feed on it with true thanksgiving.

3.

Very Bread, sustain and feed us,
In Thy steps, Good Shepherd, lead us;
Thou, our strength and our salvation,
Call us in from every nation.
Lord of pow'r and knowledge, hear us,
At Thy table now be near us,
Make us, of Thy love and pity,
Heirs of Thine eternal city.



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(July, 1923.)

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FANTASIA

Adagio

Alan Gray

MANUAL *f* *ad lib. (Allegro)* etc.

PEDAL *f*

2nd Extract

Andante sostenuto

p *pp* etc.

3rd Extract (Fuga)

Allegro moderato

(R. H.)

MANUAL *mf* (L. H.) *mf* etc.

(Time of performance about 10 minutes)

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TROIS IMPRESSIONS

N^o 2. Clair de Lune

Tranquillo e sempre delicato ♩ = 80

S. Karg-Elert

MANUAL *ppp* (Celeste) *pp* etc.

PEDAL

add 8 ft!

Ch

2nd Extractpiù mosso ♩ = 48-52
Ch. (Sw. coupled)

mp *cresc.* *ed accel.* etc.

(Time of performance from 3 to 4 minutes)

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MODERATELY DIFFICULT

ANDANTE CANTABILE

$\text{♩} = 68$ S. S. Wesley

Sw. Diap. & Reed 8 f!

MANUAL *p*

Ch. 8 f!

PEDAL *p* soft 16 & 8 f!

etc.

2nd Subject

Sw.

legato

Ch.

etc.

(Time of performance about 5 minutes)

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TRIUMPHAL SONG

Allegro moderato e maestoso A. Herbert Brewer

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PEDAL *ff*

etc.

Episode

molto cantabile

Sw.

mp

Ch.

Sw.

mp

etc.

mp Sw. to Ped.

(Time of performance about 6 minutes)

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Original Compositions for the Organ N^o 296. Price 2/3

MODERATELY EASY

TWELVE MINIATURES

Nº 6.

H. M. Higgs

Andante tranquillo ♩ = 70

MANUAL *pp*

PEDAL *pp*

rit.

a tempo

etc.

(Time of performance about 2 minutes)

MODERATELY EASY

Nº 7.

H. M. Higgs

Allegro pomposo ♩ = 110

MANUAL *f*

PEDAL *f*

etc.

Episode

Più mosso ♩ = 152

p

etc.

(Time of performance about 3 minutes)

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Original Compositions for the Organ (New Series) Nº 27. Price 4/6 the Set

EASY

A MEDITATION

At a moderate pace

Edmondstone Duncan

MANUAL *p* G[†] (Sw. 8 f[†] coupled) etc

PEDAL *p* 16 & 8 f[†]

Episode

Ch.

Sw.

etc

(Time of performance about 4 minutes)

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Original Compositions for the Organ N^o 199. Price 1/6

EASY

THREE SHORT PIECES

N^o 3.

Gavotte

Samuel Wesley

about $\text{♩} = 120$

MANUAL *mf* Ch. (or Sw.) etc

PEDAL *poco stacc.*

mf 16 & 8 f[†] Ch. coupled

Episode

Ch.

mp

Sw. Reed

Ped. uncoupled

etc

(Time of performance from 2 to 3 minutes)

Old English Organ Music, Edited by John E. West, N^o 12. Price (3 pieces) 2/3

No. 1424

NOVELLO'S PART-SONG BOOK
(SECOND SERIES)

Price (4d.)

To MISS LUCY BROADWOOD, who noted the Ballad in Hertfordshire from the singing of Mrs. Joiner

THE TREES THEY DO GROW HIGH

FOLK-SONG ARRANGED FOR MIXED VOICES

BY

E. T. SWEETING

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Larghetto *mf*

SOPRANO The trees they do grow high, and the

ALTO *mf* The ... trees they do grow high, and the

TENOR *mf* Ah . . . The trees they do grow high, and the

BASS *mf* The trees they do grow high, and the

(For practice only) *mf* **Larghetto. ♩. = 60**

leaves they do grow green, . . . And ma - ny a cold win - ter's night My

leaves they do grow green, . . . And ma - ny a cold win - ter's night My

leaves they do grow green, . . . And ma - ny a cold win - ter's night My

leaves they do grow green, . . . And ma - ny a cold win - ter's night My

THE TREES THEY DO GROW HIGH

cres.
love and I . . have seen ; Of a cold win - ter's night, my love, you and I a - lone have
cres.
love and I have seen ; Of a cold win - ter's night, my love, you and I a - lone have
cres.
love and I have seen ; Of a cold win - ter's night, my love, you and I a - lone have
cres.
love and I have seen ; Of a cold win - ter's night, my love, you and I a - lone have

dim.
been, Whilst my bon - ny boy was young, but was grow - ing, . .
dim.
been, Whilst my bon - ny boy was young, but was grow - ing, . .
dim.
been, Whilst my bon - ny boy was young, but was grow - ing, . .
dim.
been, Whilst my bon - ny boy was young, but was grow - ing, . .

cres. *dim.*
grow - ing, grow - ing, whilst my bon - ny lad was young, but was grow - ing, . .
cres. *dim.*
grow - ing, grow - ing, whilst my bon - ny lad was young, but was grow - ing, . .
cres. *dim.*
grow - ing, grow - ing, whilst my bon - ny lad was young, but was grow - ing, . .
cres. *dim.*
grow - ing, grow - ing, whilst my bon - ny lad was young, but was grow - ing, . .

THE TREES THEY DO GROW HIGH

mf "I'll send your love to col - lege, all for a year or

mf "I'll send your love to col - lege, all for a year or

mf Ah "I'll send your love to col - lege, all for a year or

mf "I'll send your love to col - lege, all for a year or

mf two, . . . And then, when the years have passed, He will be wed to

mf two, . . . And then, when the years have passed, He will be wed to

mf two, . . . And then, when the years have passed, He will be wed to

mf two, . . . And then, when the years have passed, He will be wed to

cres. you; I'll buy him white rib - bons, tie them round his bon - ny

cres. you; I'll buy him white rib - bons, tie them round his bon - ny

cres. you; I'll buy him white rib - bons, tie them round his bon - ny

cres. you; I'll buy him white rib - bons, tie them round his bon - ny

THE TREES THEY DO GROW HIGH

dim.
waist, . . To let the la - dies know that he's mar - ried, . .
dim.
waist, To let the la - dies know that he's mar - ried, . .
dim.
waist, To . . let the la - dies know that he's mar - ried, . .
dim.
waist To let the la - dies know that he's mar - ried, . .

cres. mar - ried, mar - ried, to . . *dim.* let the la - dies know that he's mar - ried. . .
cres. mar - ried, mar - ried, to *dim.* let the la - dies know that he's mar - ried. . .
cres. mar - ried, mar - ried, to . . *dim.* let the la - dies know that he's mar - ried. . .
cres. mar - ried, mar - ried, to *dim.* let the la - dies know that he's mar - ried. . .

p Ah
oo (half closed lips)
p (half closed lips)
mf At the age of six - teen, he was a mar - ried
p *mf*

THE TREES THEY DO GROW HIGH

man, At the age of sev - en - teen, he was fa - ther to . . a son, At the

(half closed lips)

Cru - el death soon put an

Cru - el death soon put an

age of eight - een, the green grass grew o - ver him, Cru - el death soon put an

Cru - el death soon put an

end to his grow - ing. . . Ah . . .

end to his grow - ing, . . . to his grow - ing. . .

end to his grow - ing, . . . to his grow - ing. . .

end to his grow - ing, . . .

pp

p

pp

p

THE TREES THEY DO GROW HIGH

And he shall have a

And . . he shall have a

He shall have a shroud . .

Shall have . . .

shroud of the ve - ry best of brown, . . And whilst in the ma - king the

shroud of the ve - ry best of brown, And whilst in the ma - king the

of the ve - ry best of brown, And whilst in the ma - king the

a shroud of brown, And whilst in the ma - king the

THE TREES THEY DO GROW HIGH

tears they shall run down, Say - ing, "Once I'd a sweet - heart, but now I've nev - er a

tears they shall run down, Say - ing, "Once I'd a sweet - heart, but now I've nev - er a

tears they shall run down, Say - ing, "Once I'd a sweet - heart, but now I've nev - er a

tears they shall run down, Say - ing, "Once . . . I'd a sweet - - -

one," So . . fare you well, my own true love, for ev - er, ev - er -

one," So fare you well, my own true love, for ev - er, ev - er -

one," So fare you well, my own true love, for ev - er, ev - er -

heart," So fare you well, my own true love, for ev - er, ev - er -

RING OUT, WILD BELLS

FESTIVAL CAROL

WORDS FROM TENNYSON'S "IN MEMORIAM"

MUSIC BY

PERCY E. FLETCHER

ARRANGED AS A TRIO FOR FEMALE VOICES BY THE COMPOSER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

With animation. $\text{♩} = 72$

Piano

1st SOPRANO
Ring out, wild bells, to the wild . . . sky, . . . The fly - ing

2nd SOPRANO
Ring out, wild bells, to the wild sky, . . . The fly - ing

ALTO
Ring out, wild bells, to the wild . . . sky, The fly - ing cloud, . . . the

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Also published for S.A.T.B. in NOVELLO'S OCTAVO ANTHEMS, No. 1053, and TONIC SOL-FA SERIES, No. 2211; and for S.A. in NOVELLO'S TWO-PART SONGS FOR FEMALE VOICES, No. 217; and for Men's Voices (T.T.B.B.) in THE ORPHEUS, No. 589.

RING OUT, WILD BELLS

cloud, the frost - y light: . . . The year is dy - ing,

cloud, the frost - y light: The year is

cloud, the frost - y light: The year is dy - ing, dy - ing

dy - ing in the night; . . . Ring out, wild bells, and

dy - ing in the night; Ring out, wild bells, and

in the night; Ring out, wild bells, ring bells, and

let him die. . . . Ring out the old, ring in the

let him die. . . . Ring out the old, ring in the

let him die. . . . Ring out the old, ring in the

(3)

RING OUT, WILD BELLS

new, Ring, hap - py bells, a - cross the snow: The year is go - ing, let him go; . . .

new, Ring, hap - py bells, a - cross the snow: The year is go - ing, let him go; . . .

new, Ring, hap - py bells, a - cross the snow: The year is go - ing, let him go; . . .

. . . Ring out the false, ring in the true. *marcato* Ring out the

. . . Ring out the false, ring in the true. *marcato* Ring out the

. . . Ring out the false, ring in the true. *marcato* Ring out the

old, . . . ring in the new, ring in the new. . . .

old, ring in the new, ring the new. . . .

old, ring in the new, ring in the new. . . .

RING OUT, WILD BELLS

mp expressively

Ring out the grief that saps the

Ring out the grief that saps the

Ring out the grief that saps the

*(Unaccompanied ad lib.)**mp**cres.*

mind, . . . For those that here we see no more; . . . Ring out the

cres.

mind, For those that here we see no more; . . . Ring out the

cres.

mind, For those that here we see no more; Ring out the

cres.

feud of rich and poor, . . . Ring in re - dress to all man -

feud, the feud of rich and poor, . . . Ring in re - dress to all man -

feud of rich and poor, Ring in re - dress to all man -

RING OUT, WILD BELLS

- kind.

- kind.

- kind. *mf* Ring out a slow - ly dy - ing cause, And an - cient forms of par - ty

mf

mf *cres.*

Ring in the no - bler modes of life, With sweet - er man - ners, pu - - rer

strife;

cres.

laws. *f* Ring out the old, ring in the new, Ring, hap - py

f Ring out, ring out . . . the old, ring in the new, Ring, hap - py

f Ring out, ring out . . . the old, ring in the new, Ring, hap - py

RING OUT, WILD BELLS

bells, a - cross the snow: The year is go - ing, let him go; . . . Ring out the

bells, a - cross the snow: The year is go - ing, let him go; . . . Ring out the

bells, a - cross the snow: The year is go - ing, let him go; . . . Ring out the

false, ring in the true. Ring out the old, . . .

false, ring in the true. Ring out the old, ring

false, ring in the true. Ring out the old, ring

marcato

marcato

ring in the new, ring in the new. . . .

in the new, ring the new. . . .

in the new, ring in the new. . . .

RING OUT, WILD BELLS

Well declaimed
mf
 Ring out false pride in place and blood, The civ-ic slan-der
Well declaimed
mf
 Ring out false pride in place and blood, The civ-ic slan-der

tenderly
mp
 Ring in the love of truth and right,
 and the spite;
 and the spite;

Ring in the com-mon love of good.

harshly
f
 Ring out old shapes of
harshly
 Ring out old shapes of

RING OUT, WILD BELLS

foul dis - ease; Ring out the nar - row-ing lust of gold;

foul dis - ease; Ring out the nar - row-ing lust of gold;

f Ring out the thou - sand wars of old,

f Ring out the thou - sand wars of old,

f Ring out the thou - sand wars of old,

f marcato

Poco più lento *mp* Ring in the thou - sand years of *dim.* peace. *mf a tempo* Ring in the val - iant man and

mp Ring in the thou - sand years of *dim.* peace. *mf* Ring in the val - iant man and

mp Ring in the thou - sand years of peace.

Poco più lento *mp* *a tempo* *mp sustained*

RING OUT, WILD BELLS

free, . . . The larg - er heart, the kind - lier hand; . . .

free, . . . The larg - er heart, the kind - lier hand; Ring out the

Ring out the

cres.

cres. **molto allargando**

. . . Ring out the dark - ness, the dark-ness of the land, . . . Ring in the

dark - ness, ring out the dark-ness of the land, . . . Ring in the

dark - ness, ring out the dark-ness of the land, . . . Ring in the

cres. **molto allargando**

ff **a tempo**

Christ . . . that is to be. . .

Christ . . . that is to be. . .

Christ . . . that is to be. . .

ff **a tempo**

RING OUT, WILD BELLS

molto rall.

molto rall.

Very broadly

Ring out the old, . . . ring in the new, . . . The year is

Ring out the old, ring in the new, Ring, hap - py bells, a - cross the snow : The year is

Ring out the old, ring in the new, Ring, hap - py bells, a - cross the snow : The year is

Very broadly. ♩ = 100

molto rit.

go - ing, let him go ; . . . Ring out the false, . . . ring in the

go - ing, let him go ; . . . Ring out the false, . . . ring in the

go - ing, let him go ; . . . Ring out the false, . . . ring in the

molto rit.

RING OUT, WILD BELLS

Tempo 1mo.

marcato

true. Ring out the old, ring in the

marcato

true. Ring out the old, ring in the

marcato

true. Ring out the old, ring in the

Tempo 1mo.

new.

new.

new.

new.

rit.



No.
614
237
181
67
312
941
1227
390
658
1398
913
674
1375
213
648
568
17
971
81
394
802
59
81
940
1037
476
1080
334
113
1011
1322
972
1364
175
20
1074
1053
1387
485
1103
1091
960
1167
1340
30
1039
108
182
218
1318
137
97
520
859
457
973
1054
525
146
619
1052
900
796
1180
1257
1105
393
981
788
135
358
195
582
71
1006
158
274
253
1162
461

(Fe

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated.

Those marked thus * may be had in Tonic Sol-fa Notation.

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 F. Corder 4d.
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 H. Leslie 2d.
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 C. H. Lloyd 6d.
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 H. H. Parry 4d.
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 G. A. Macfarren 2d.
 1254 Blow, breeze, from the North
 G. Elvey 4d.
 1369 Blow, western wind Pearson 4d.
 561 *Blue-bottle's fate, The
 (humorous) A. H. Ashworth 4d.
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 933 *Blwyddyn Bywyd D. Protheroe 4d.
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 F. Schira 2d.
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 stones, O sea G. A. Macfarren 2d.
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 John E. West 4d.
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 P. Cornelius 4d.
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 E. Franz 3d.
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 arr. T. R. G. José 4d.
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 E. Hecht 6d.
 85 *Charm me asleep (6 V.) H. Leslie 4d.
 906 Do. ... J. B. McEwen 4d.
 847 *Chase, The ... E. German 4d.
 757 Cherry ripe ... A. H. Brewer 3d.
 583 Do. ... arr. E. Land 2d.
 1255 * Do. ... W. G. Ross 3d.
 731 Do. (6 V.) S. P. Waddington 4d.
 1212 Cheshire cheese, The
 arr. J. C. Bridge 4d.
 734 Chi la Gagliarda ... Donato 4d.
 315 Chieftain to the Highland bonnie
 Pearsall 3d.
 466 * Do. ... O. Prescott 6d.
 94 Childhood's melody F. Berger 2d.
 101 Chivalry of Labour, The (5 V.)
 J. B. Calkin 6d.
 1145 Chloe, that dear bewitching prude
 H. Willan 3d.
 1147 *Chorus of Empire
 C. A. E. Harriss 4d.
 66 *Christmas... G. A. Macfarren 2d.
 1109 *Christmas greeting, A E. Elgar 3d.
 314 Christmas song, A ... Pearsall 4d.
 967 Do. ... M. Praetorius 3d.
 845 Close to my heart... W. Davies 4d.
 677 *Clouds, The J. Rheinberger 4d.
 843 *Come again, sweet days
 J. Dowland 3d.
 726 *Come away ... E. German 4d.
 873 * Do. ... H. Parker 6d.
 1169 Come away, come away, death
 arr. Arne 4d.
 36 Do. (5 V.) G. A. Macfarren 4d.
 51 * Do. (5 V.) ... 4d.
 58 Come celebrate the May Hatton 2d.
 668 Come, fairies, trip it ... F. Iliffe 4d.
 102 Come fill, my boys (A.T.T.B.)
 J. B. Calkin 4d.
 118 *Come follow me A. Zimmermann 2d.
 1143 Come forth, the summer's
 murmur hear ... E. Franz 3d.
 14 Come, heavy sleep J. Dowland 3d.
 745 Come if you dare... Purcell 6d.
 1210 Come, lasses and lads
 arr. J. C. Bridge 4d.
 899 Come let me take thee J. Pulein 3d.
 317 Come let us be merry Pearsall 2d.
 807 *Come live with me W. S. Bennett 2d.
 360 Do. ... J. L. Hatton 4d.
 193 Do. (The Bait) ... 2d.
 497 Come, May, with all thy flowers
 J. L. Gregory 3d.
 1052 Come, O come, dearest, come
 Schubert 4d.
 671 Come o'er the burn, Bessie (5 V.)
 3d.
 1214 Come out across the heather
 A. Jensen 4d.
 791 *Come, pretty wag, and sing
 C. H. H. Parry 3d.
 38 Come sleep... J. Benedict 4d.
 1060 Do. ... J. W. G. Hathaway 4d.
 1110 * Do. ... R. H. Walthew 2d.
 945 Do. ... A. G. Wathall 4d.
 1007 *Come to me, gentle sleep Cowen 4d.
 701 Do. ... H. W. Schartz 4d.
 713 Come, tuneless friends (humorous)
 C. H. Lloyd 4d.
 1032 Come with me, fairest J. Brahms 4d.
 615 Comfort ... C. H. Goetz 3d.
 999 *Comfort in tears... P. Cornelius 2d.
 1422 Coming through the Craigs of Kyle
 A. Rowley 4d.
 1182 *Comrades' song of hope, The
 arr. A. Adam 3d.
 383 Confidence (8 V.) ... R. Schumann 4d.

THE PILGRIM FATHERS

FOUR-PART SONG

WORDS BY FELICIA HEMANS

MUSIC BY

PERCY E. FLETCHER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

With dramatic fire and energy

SOPRANO
The break-ing waves dash'd high on a stern and rock-bound coast; And the

ALTO
The break-ing waves dash'd high on a stern and rock-bound coast; And the

TENOR
The break-ing waves dash'd high on a stern and rock-bound coast; And the

BASS
The break-ing waves dash'd high on a stern and rock-bound coast; And the

With dramatic fire and energy. ♩ = 132

(For practice only)

woods, a-gainst a storm-y sky, their gi-ant branch-es toss'd; And the

woods, a-gainst a storm-y, storm-y sky, their gi-ant branch-es toss'd; And the

woods, a-gainst a storm-y, storm-y sky, their gi-ant branch-es toss'd; And the

woods, a-gainst a storm-y, storm-y sky, their gi-ant branch-es toss'd; And the

THE PILGRIM FATHERS

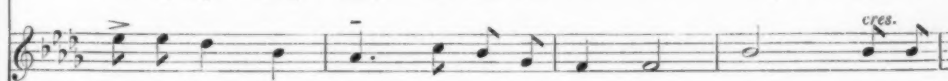
slightly slower



hea - vy night hung dark the hills and wa - ters o'er, When a



hea - vy night hung dark, the hills and wa - ters o'er, . . . When a



hea - vy night hung dark, the hills and wa - ters o'er, When a



hea - vy night hung dark, the hills and wa - ters o'er, When a

slightly slower



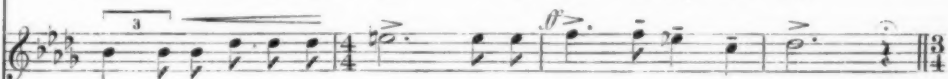
broadly



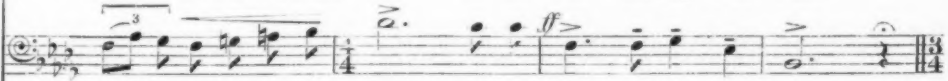
band of ex - iles moor'd their bark on the wild New Eng - land shore.



band of ex - iles moor'd their bark on the wild New Eng - land shore.



band of ex - iles moor'd their bark on the wild New Eng - land shore.



band of ex - iles moor'd their bark on the wild New Eng - land shore.

broadly



THE PILGRIM FATHERS

Slower and expressively

mp *slight cres.*

Not as the con - queror comes, they, the true-heart-ed, came ;

mp *slight cres.*

Not as the con - queror comes, they, the true-heart-ed, came ;

mp *slight cres.*

Not as the con - queror comes, they, the true-heart-ed, came :

mf *mp* *slight cres.*

Not as the conqueror comes, the con - queror comes, they, the true-heart-ed, came ; Not .

Slower and expressively. ♩ = 88

mf *mp* *slight cres.*

Not with the roll of stir-ring drums, and the trumpet that sings of

Not with the roll of stir-ring drums, and the trum - pet that

Not with the roll of stir-ring drums, and the trum - pet that

with the roll of stir-ring drums, and the trum - pet that sings of

with the roll of stir-ring drums, and the trum - pet that sings of

THE PILGRIM FATHERS

fame; . . . Not as the fly - ing come, in si - lence and in
sings of fame; Not as the fly - ing come, in si - lence and in
sings of fame; Not as the fly - ing come, in si - lence and in
fame; Not as the fly - ing come, in si - lence and in

fear; . . . They shook the depths of the des - ert's gloom . . . with their
fear; . . . They shook the depths of the des - ert's gloom . . . with their
fear; . . . They shook the depths of the des - ert's gloom . . . with their
fear; . . . They shook the depths of the des - ert's gloom . . . with their

THE PILGRIM FATHERS

With joyful ecstasy

hymns of lof - ty cheer, They shook the des - ert's gloom . . with

hymns of lof - ty cheer, They shook the des - ert's gloom with

hymns of lof - ty cheer, of lof - ty cheer. the gloom with

hymns, their hymns of lof - ty cheer, They shook the gloom with

With joyful ecstasy. ♩ = 112

drawn out

hymns . . of lof - - ty cheer. . . .

hymns . . of lof - - ty, lof - - ty cheer.

hymns . . of lof - - ty, lof - - ty cheer.

hymns . . of lof - - ty cheer. . . .

drawn out

THE PILGRIM FATHERS

Original time

slackening

in time

f *mf* *cres.*

A - midst the storm they sang:.. this the stars heard, and the sea; And the

f *mf* *cres.*

A - midst the storm they sang:.. this the stars heard, and the sea; And the

f *mf* *cres.*

A - midst the storm they sang:.. this the stars heard, and the sea; And the

Original time

slackening

in time

f *mf* *cres.*

A - midst the storm they sang:.. this the stars heard, and the sea; And the

f *mf*

sound-ingaisles of the dim woods rang to the an - them of the free. The

f *mf*

sound-ingaisles of the dim woods rang . . to the an - them of the free. The

f *mf*

sound-ingaisles of the dim woods rang . . to the an - them of the free. The

f *mf*

sound - ingaisles of the dim woods rang . . to the an - them of the tree. The

f *mf*

sound - ingaisles of the dim woods rang . . to the an - them of the tree. The

THE PILGRIM FATHERS

slightly slower

cres.

o - cean - ea - gle soared . . . from his nest by the white waves' foam, And the

cres.

o - cean - ea - gle soared . . . from his nest by the white waves' foam, . . And the

cres.

o - cean - ea - gle soared . . . from his nest by the white waves' foam, And the

cres.

o - cean - ea - gle soared . . . from his nest by the foam, And the

slightly slower

cres.

broadly

sf

rock - ing pines of the for - est roar'd:— such was their wel - come home.

sf

rock - ing pines of the for - est roar'd:— such was their wel - come home.

sf

rock - ing pines of the for - est roar'd:— such was their wel - come home.

sf

rock - ing pines of the for - est roar'd:— such was their wel - come home.

broadly

sf

ff

THE PILGRIM FATHERS

Slower and expressively

slight cres.

There were men with hoar - y hair a-midst that pil - grim band :

slight cres.

There were men with hoar - y . . . hair a-midst that pil - grim band :

slight cres.

There were men with hoar - y . . . hair . . a-midst that pil - grim band :

slight cres.

There were men with hoar - y hair a-midst that pil - grim band :

Slower and expressively. $\text{♩} = 88$

slight cres.

Why had they come to with-er there, a - way from their childhood's land ? . . .

Why had they come to with-er there, a - way, a - way from their childhood's

Why had they come to with-er there, a - way, a - way from their childhood's

Why had they come to with-er there, a - way from their child - hood's

THE PILGRIM FATHERS

with increasing animation

There was wo-man's fear - less eye, lit by her deep love's truth :.. There was
land? Wo - - man's fear - less eye, lit by her deep love's truth; There was
land? There was wo-man's fear - less eye, lit by her deep love's truth;.. There was
land? Wo - - man's fear - less eye, lit by her deep love's truth;.. There was

with increasing animation

man-hood's brow se-re-ne-ly high, . . and the fie-ry heart of youth. . .

man-hood's brow se-re-ne-ly high, . . and the fie-ry heart of youth. . .
man-hood's brow se-re-ne-ly high, . . and the fie-ry heart of youth. . .
man-hood's brow se-re-ne-ly high, . . and the fie-ry heart of youth. . .
man-hood's brow se-re-ne-ly high, . . and the fie-ry heart of youth. . .

man-hood's brow se-re-ne-ly high, . . and the fie-ry heart of youth. . .

THE PILGRIM FATHERS

Moderately slow (in free time)

mf

What sought they thus a - far?.. Bright jew-els from the mine? The

mf

Moderately slow (in free time)

slower (tenderly)

p

No-'twas a faith's pure

cres.

wealth of seas, the spoils of war? . . .

p

slower (tenderly)

lingering

Sustained and impressively

shrine. Yes.. call that ho - ly ground, which first their brave feet

mp

shrine. Yes.. call that ho - ly ground, which first their brave feet

p

No-'twas a faith's pure shrine. ho - ly ground, which first their brave feet

mp

Yes.. call that ho - ly ground, which first their brave feet

lingering

Sustained and impressively. ♩ = 80

mp

THE PILGRIM FATHERS

cres. **broadening out**

trod! They have left un - stain'd what there they found—

cres.

trod! They have left un - stain'd what there they found—

cres.

trod! They have left un - stain'd what there they found—

cres.

trod! They have left un - stain'd what there they found, what there they found—

broadening out

cres.

f

with triumphant fervour *f* **peacefully** *p*

Free-dom to wor - ship God, . . . free-dom to wor - ship God! . . .

Free-dom to wor - ship God, . . . free-dom to wor - ship God! . . .

Free-dom to wor - ship God, . . . free-dom to wor - ship God! . . .

Free-dom to wor - ship God, . . . free-dom to wor - ship God! . . .

Free-dom to wor - ship God, . . . free-dom to wor - ship God! . . .

with triumphant fervour *f* **peacefully** *p*

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